

disorder

JULY 1995

that magazine from CiTR 101.9 fm

FREE

PERFUME TREE



dubtribe speedy j elastica red fisher the dirty three

A LITTLE OFF CENTER!



HEAVY

STRAPPING YOUNG LAD-Heavy As A Really Heavy Thing SYL is Devin Townsend, a 22-year-old guitarist/vocalist from Vancouver who has already recorded with Steve Vai, Frontline Assembly and The Wildhearts. His debut solo album is filled with brilliant, aggressive industrial metal.



CHICK ROCK

UNCLE JOE'S BIG 'OL DRIVER-Chick Rock UJBOD is a rock'n'roll band, with all of rock'n'roll's intrinsic simplicity, and Chick Rock's 12 tracks are devoted to big guitars and lyrics for and about girls.



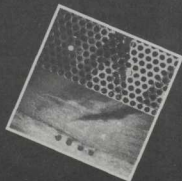
NUMB
METROPOLIS

NUMB-Wasted Sky Vancouver's NUMB are back with their newest release. Wasted Sky is a post-apocalyptic vision where the wreckage of minds, machines and souls are scattered across a war-zone of manipulation, fear, and loneliness.



JOYKILLER
Epic

THE JOYKILLER-The Joykiller Check out the new Big Bang Theory of punk rock, **THE JOYKILLER**. Jack Grisham perfected melodic punk rock in the early 80's (just ask OFFSPRING, GREENDAY, et. al.) with his old band T.S.O.L., and **THE JOYKILLER** is all that and more.



FUGAZI

FUGAZI-Red Medicine If you like Fugazi, you'll love this, their 6th album; and if you still haven't "discovered" them, do yourself the favour.



SEAM

SEAM-Are You Driving Me Crazy? One of the driving forces behind the recent Asian-American artist's **EAR OF THE DRAGON** album and tour, SEAM now deliver their 4th full-length. Recorded with Brad Wood, it's set to garner accolades for this Chicago band.

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a&b sound

CARGO RECORDS

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Dis-cover

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Printed in Canada

KICK ME!

ON SALE THIS MONTH:



This nob wants a record deal so badly he sent us a photo. Pretty funny, eh?

FUGAZI: Red Medicine.....	\$9.87 LP/CD	\$12.93 CD
PENNYWISE: About Time.....	\$9.87 LP/CD	\$14.92 CD
SUPERCHUNK: Incidental Music 91-95.....	\$13.81 2 LP	\$10.96 cash \$14.92 CD
PORTASTATIC: Slow Note From A Sinking Ship.....	\$9.87 LP	\$14.92 CD
SEAM Are You Driving Me Crazy?.....	\$10.96 LP	\$15.79 CD
RIVERDALES: Self-Titled.....	\$9.87 LP/cass	\$12.93 CD
WESLEY WILLIS: Greatest Hits.....	\$9.87 LP	\$12.93 CD
LOU BARLOW/SENTRIDOH: Losing Losers.....	\$14.92 2 LP/CD	
SLAP HAPPY HUMPHREY: Self-Titled.....	\$14.92 CD	
VARIOUS: Oh Canada.....	\$7.99 LP	\$12.93 CD

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Dear Airhead,
Re: Trish Kelly's "I Can Read" Column,
June 1995
Ms Kelly, after reading the introduction
to your June column, I must confess that I

can't quite grasp your point. Do you really believe that the zine scene is a racist, classist system? Upon what evidence is this opinion based? Do you have statistics to back you up, or even one example?

I have always seen the zine world as a forum for all people of all backgrounds to express themselves. The race of those individuals who choose to produce and/or read zines has never concerned me. It is a non-issue. Since most people who do zines use pseudonyms, it is pretty hard to determine their ethnicity or what you refer to as their "class", unless they themselves choose to make it an issue.

For the most part, zinesters tend to be very liberal. So if people of different cultures want to publish their experiences and opinions, who's trying to stop them? I would not describe myself as middle class, but I

am white (well, seven-eighths white, anyway) and one of my favourite zines used to be the now-defunct *Planet Roe*, which was published by an African-American woman.

I could list more zines produced by individuals of different races and backgrounds, but I won't. If you truly feel the need to overcome your own racism, you'll just have to find them yourself.

John Lucas (ANGST)

Dear folks at Disorder,
I am writing to say that I have moved, and to give you my new address, and to compliment you on your work. I have always enjoyed the magazine. I have especially enjoyed the last two issues because of the many band interviews and reviews featuring bands such as d.b.s., The Fiends, and a group called The Astronauts. I have never heard any of these bands but I really enjoyed reading about them. I sure wish I was in Vancouver. Around here I just don't get to see the kind of band where every member of the group wears a gray jumpsuit and a gold-colored helmet...wow! Also, to

Grant Lawrence, I'd like to say Don't Gallop! I love your 7" column. What I mean is that I like to read your segment where you review new vinyl releases and give addresses of where to get them. What can I say...except, keep up the good work.

Yours Sincerely,

Charles Murray



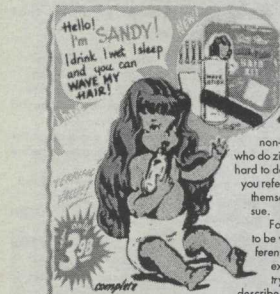
Airhead,
Hi. I'm writing from Nelson B.C. We run a skatepark and youth centre with weekly DJ and live band dances. We're looking for mobile DJs and bands who want to play all-gigs here this summer. Can you send us a list of bands and/or their demos so we can contact them to book dances? Or pass the word along that our doors are open to new bands.

Contact Andrea,
Jesse, or Terry at:
352.3999

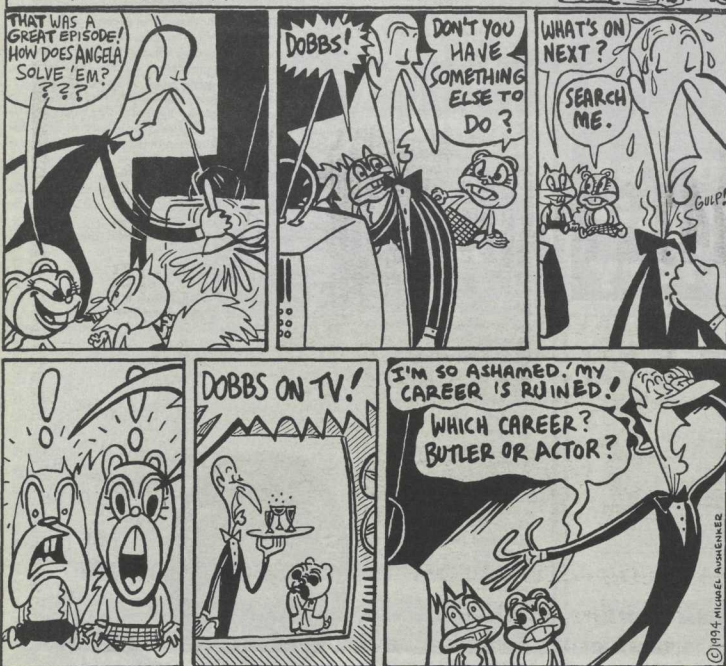
or write:

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P.S. We have limited lights and P.A. but we've got the coolest discoball around. The space is ideal for thrash and punk noise. Payment is fame, glory, and a share of the door \$.



"A SKELETON IN DOBBS' CLOSET"



cowshead

"I warn you, if cornered I'll scratch my way out of the pen, wild animal, the claustrophobia begins. think I'm scared of girls, well maybe, but I'm not afraid of you. you wanna scare me, then you'll cling to me, no matter what I do."
"what jail is like"
afghan whigs

gun'-shy' /adj easily frightened by the firing of a gun (a gun-shy dog)

ray settled the gun against his side and wondered where he had gone wrong. she was getting into the car and he knew that if she drove away she'd be gone for good. all the neighbours told him she was no good and that they were ill-watched from the get go, but he knew her better than any one of them. he knew the way she was - the way she swelled. in the dark at night he could tell when she had come into the room, even when she was trying her best to sneak up on him. her eyes sometimes brown, sometimes green, and then back again. she had a little tummy that she was so proud of, and he would watch her, when she didn't know he was, while she was fixing herself in the mirror, and often, when she just walked past she would look at herself in the hall mirror just to make sure of what he didn't know. she'd been there and so had he, neither was pure, and this fact he resented - but more for his impurity than for hers. he felt jealous of things that had nothing to do with him, things that happened long before they were ever together - things he killed himself about late at night. normal conversation often turned to heated discussion, then to fist flying arguments, and one of them would end up crying and saying sorry to the other. he loved her, he wasn't, he knew deep down, good enough for her and that's why she was getting in the car now and leaving. she'd had enough, for now anyway. he'd get on. the gun felt hot against his side and he wondered what he would do with it the longer he held onto it. ray's hand opened and the gun fell to the ground and somehow he knew he'd never touch it again. as the car left the driveway ray turned and started walking towards the house. as he hit the steps of the porch he heard the sound of the car's brakes bringing the car to a stop. she'd stopped. going inside he decided he'd better get those brakes fixed soon.

gth

HEAVY MELLOW

Who are you and what do you do in your band?

Treeman Treemo Tré: Besides trying to keep the guitars in tune, I'm the copacetic drug user.

Micred: 160lb. bag of chemicals that makes funny noises sometimes...

Stebjwan: SWM, 22 years of age. I enjoy singing, dancing, masturbating, answering questionnaires and long walks along a moonlit beach.

Jim Jam Jammiero Jammowski: Drums... Oh ya, I also record the music on our tapes.

Describe your sound.

J: I say the words Heavy Mellow, and you know what I'm talking about. You know how we sound. We will destroy you, then fix you back up.

S: It matters what I had for dinner; sometimes loud and boisterous, sometimes silent and deadly. It's like trying to describe my finger prints to a room full of fingerless people.

What are your favourite clubs to play and why?

J: All the clubs are in business to sell beer and make money. None of them give a shit about our band, but I sincerely

Interview

thank all the ones who have let us play. Because we don't sell beer, we make music.

T: The clubs that pay [Old American, Niagara] rock! But hey, I don't do this for the money.

M: O.A. because of the 16 oz. samples of urine for only \$2!!

Why are Mackie boards awesome?

M: Because 3/4" drywall screws go right thru real easy.

J: Well a good board is one thing, but you have nothing without good trucks and bearings. Also, they have no sweepable mid's.

Has anyone in your band ever suffered from tendonitis?

J: No, I had my tetanus shot when I was a kid.

What is the meaning of life?

S: Never get drunk and drink old chunky milk. Never pass down a free meal.

T: Besides all the body functions, waiting for Christmas, and waiting to die... Oh sorry, maybe that's too morbid. How about "be happy" and "party on"?

J: Hey, wait just a minute... I think this is a trick question!

What was the first gig you attended?

T: In '87 I attended Bon Jovi because I was trying to be cool.

S: My brother Joe sang in a choir, the McBride Elementary School choir concert. So I believe that was the first gig I ever attended.

Do any political figures inspire you or do they all suck?

S: Marion Berry 'cuz he knows how to Par-TAI!

T: Politics inspire me, but once you go through the motions to become a politician, you're too far gone to be of any use.

Why has rock music evolved so slowly while rap and hip hop are so progressive?

S: Ya, you know, now that you mention it, an older rock band like the Beatles and a 90's rock band like, say, Tool do sound exactly the same; whereas Grand Master Flash or Parliament/Funkadelic sound nothing like Snoop Doggy Dog (maybe it's his use of P-Funk samples).

J: Yes, my friend Stebjwan has made some fine points, and we were just discussing the other day how we might evolve more progressively if we adopted more of a hip hop feel.

Is it a joke to be taping 60's and 70's moves and sounds in the 1990's or is it okay to keep rewriting songs with the same stock major chord progressions?

T: As you can tell by our music we can't get enough of those classic rock structures. We pride ourselves on copying other people. Besides, playing classic rock, the babes flock.

S: Hey, don't fix it if it ain't broken! Not to mention, I just can't stop talkin' about love.

Recite the words (lyrics, poems or prose) that changed your life and state their author.

S: That's kind of personal isn't it? Why don't you just ask me how long my penis is? "Like Moses, the town folk like the Red Sea" - David Yow, the Jesus Lizard. 1984 (George Orwell), Brave New World (Aldous Huxley), Siddhartha (Herman Hesse).

T: "Ticking away, the moments that make up a dull day fitter and waste, the hours in an off hand way, waiting for someone to show you the way." - It's Floyd anyway.

M: "Hey, get outta my compost box!" by a guy down the block.

J: "My life changes every single day." - Jamie Walters

Anything further to add?

S: I think that religious guy on T.V., Jack Van Impe, is Satan and his wife is a goat. I don't think animals were put here for human use. This is just another belief brought on by overly-excitable Christians. We are all equally part of this world, from bugs to whales, including humans. I believe if there is a god, she is female and, probably, a dolphin, but most likely, just some sort of air-like mist.

T: I'd like to add that Heavy Mellow has been around for a long time, really seriously for the last 2 1/2 years. We've released two demos and a full length tape (independent). The band has broad musical interests and definitely does not stick to the beaten path. We could even play 4 chord progressions like "buC" or "Deen Gray" but we don't, we keep it to 2 chords. We are all experienced musicians and are not part of the punk kik. Heavy Mellow is a musical force and U can't hide forever. Do not fear children, come see us.

J: Do not fear change. Help legalize weed. Love Heavy Mellow.

Discography:

Listen to Heavy Mellow 5 song demo from 1993
Heavy Mellow - Dogs - 6 song demo from '93/'94
The Mighty Heavy Mellow Sell Out - 12 song tape, recorded February '95



YOU ARE A (Check one): ☐ BAND/MUSICIAN ☐ PROMOTER
☐ RECORD LABEL/DISTRIBUTOR ☐ LIVE MUSIC VENUE
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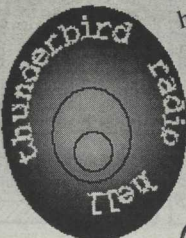
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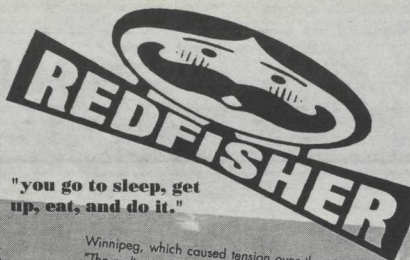


Catch and release with...

Red Fisher was an old guy who had his own fishing show; Red Fisher was also a hockey icon years ago who recently published a book; but the Red Fisher we're concerned with now is a band hailing from Winnipeg who carry fishing rods, BMX bikes, and a reckless attitude wherever they travel. John Stewart sings and plays the guitar for the band, Jason Tate is on the drums, and John Sutton (Billy) is temporarily filling the bassist position during his time off from Winnipeg band Elliot. Red Fisher has been playing since the late eighties, mostly at smelly bars, festivals, and skateboard contests.

I thought about starting off this interview with some silly "fishin' musician" clichés, but instead I opted for the generic interview questions, only to feel like a heel. "People don't want those questions and especially the ones regarding our influences," says Billy, while John claims he will ring my neck if I ask dumb questions. While walking around the streets of Vancouver, I get this funny feeling of not knowing what to expect next with these guys. From naked fans shaking their booty on-stage to the tossing of fish heads between the band and audience, I sometimes wonder if their on-stage pranks will result with the band members having the tar boat out of them. "When we were kids, we got shit-kicked all the time," says John. "What goes around, comes around," he adds.

The topic of on-stage pranks brings us to Red Fisher's recent live broadcast on a classic rock radio station in



"you go to sleep, get up, eat, and do it."

Winnipeg, which caused tension over the airwaves. "The radio station itself had all this turmoil within it, like people were getting in trouble, and someone was actually fired because of jerks like us saying a few stupid remarks," says John. The station finally pulled the plug after three songs. "We were just telling it like it is," explains John. "People don't like to hear the truth."

Red Fisher's unique brand of "prairie pop punk" and personable live shows have been favourites for years across Canada and in the U.S. Their sound seems to be progressing and their lyrics have grown increasingly political over the years, dealing with aboriginal issues, homophobia, sexism, and good old prairie ways. Although not too proud of it, they have played many festival-type shows in their home province, often being stuck with the status of local indie heroes, and have had numerous Canadian tours, as well as two American tours. Another tour is planned for this summer.

The band has released several cassettes, appeared on many compilations abroad, and pressed some seven inches in Switzerland. Originally on Winnipeg's Oh Yeah! Records, the band is currently awaiting the arrival of their first CD on G7 Welcoming Committee Records, also based in Winnipeg. "G7 Welcoming Committee Records is a CO-OP label working with bands in a D.I.Y. style," says John. The label was started by Chris from Propagandhi, and G7 will also be doing things with other Winnipeg bands, as well as promoting literature.

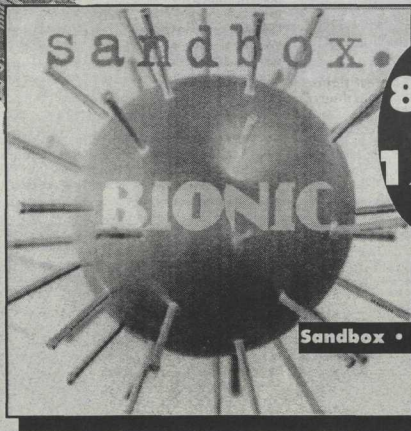
Since the boys in Red Fisher don't seem to be about to jump on the bandwagon and move to the coast, I ask them what keeps them on the prairies? "It's flat, you don't have to roll up any hills, you go to sleep, get up, eat, and do it," says John. "Do it to what?" asks Billy. There must be some unknown ingredient behind their behaviour, and I think it has a lot to do with the stupid-looking bicycles they are known for riding. "Does BMX provide?" John answers: "BMX provides, that is the motto of the band. Everything we've gotten so far in this rock band; touring, shows, success, vans, fan mail, it's all through BMX." That still doesn't satisfy my curiosity, but I finally get the feeling that I have done my duty and the tape recorder can be turned off. Billy and John start rambling, and John insists that when duty calls "We're gonna fuckin' kick ass right until the end of time." Oh boy...it's all fun and games until...someone takes them seriously?

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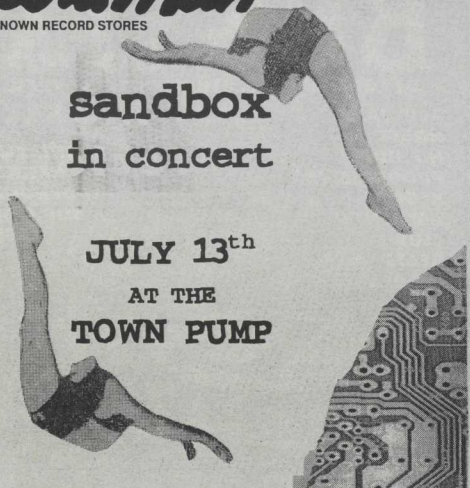
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Speedy J is Jochem Paap, a Dutch musician who started out, like many creators of electronic music, as a DJ. Regarded as one of the best in the business, he used the money he won in DJ contests (along with some other savings) to buy his first equipment, a synthesizer and drum machine. At first dabbling in rap with his group the Mellow MCs, he then became interested in the burgeoning house movement and certain early electronic groups, gradually combining these influences to create his own unique sound; or, more accurately, sounds, as his music is constantly evolving and escaping categorization.

As Speedy J, Paap has released two albums (Ginger and, more recently, G-Spot) and several singles, including the well known tracks "Pullover" and "Something For Your Mind", as well as having done a fair amount of remix work, most recently (to my knowledge) reworking Sven Vath's "Ballet Fusion". In addition to Speedy J, Paap has also released music under the names Country and Western and Public Energy, the latter being reserved for his more hardcore material. He is currently signed to both Warp Records and Canada's Plus 8 Records, and he also has his own label, Beam Me Up!

I spoke with Speedy J at soundtrack before his show at Mars



Speedy J

by Brian Wright

earlier this month, the first of that club's new Wednesday night event, Ginger Snaps. His performance was fantastic, starting with the atmospheric "Symmetry" and then quickly switching tempos and turning into a full-on, up-tempo set that kept the dance floor packed and full of energy for the remainder of the night.

DISORDER: Is tonight's show part of a large tour to promote G-Spot?

Speedy J: No, I did a tour in Europe, mainly in Holland, and I did about twenty gigs in a row. This is just for fun. I'm recording with Richie Hawtin here in Canada and doing some gigs just for fun and to pay for the trip.

Have you ever wanted to do an I.S.D.N. phone line link-up live simultaneous broadcast?

I already did. There is a radio station in Holland which is kind of an alternative radio station, and they asked me to do a show live from my own studio. Then somebody called me up and invited me to play Tokyo and I

thought I had to choose between the two. But we thought, 'Well, what the heck, I.S.D.N. is worldwide,' so I did a show from Tokyo to Holland direct.

Are you more comfortable doing a live broadcast as opposed to actually coming out and performing?

[The I.S.D.N. broadcast] was in a neon-lighted office room in a skyscraper in the middle of Tokyo with office people walking around, so it didn't have any atmosphere. But just the fact that it was broadcast live on the other side of the world was a good idea. But playing live in front of an audience is totally different.

Do you prefer one over the other or are they just different experiences?

Just different. I mean, I do like playing live for an audience very much, but because this was a very unusual experiment I did like this too. I don't really have a favourite one.

Do you play more ambient music when there isn't a crowd? More electronic soundscapes and that sort of thing?

Yeah, but it is a mixture. My music is quite diverse: there

are very atmospheric things, but there are also very danceable things. It's like a mix of the two. Most of the time it starts slowly

with soundscape-like things and then goes into more danceable stuff.

Do you do the same sort of thing in a live performance?

Yeah, sometimes. The stuff I release on CDs and records is mostly oriented for the listening environment. A CD is not played in a club, you know, it's to play in your car or in your home. When you play live you are in front of an audience and, for me, it's no use just playing ambient because it just doesn't feel right. I mean, there are ambient clubs and parties, but I really don't fit in there. They're all just stoned and laying on the floor and they don't really notice the music. When you're in a good club en-

vironment you have more action. Live is more for my dance stuff and CD is more listening stuff.

Other than electronic music, do you listen to a lot of other types of music?

Yeah.

For influence?

No, not for influence. My non-musical influences are probably much bigger than the musical influences. Things like traveling and just daily experiences have much more effect on me than other people's music. I hardly listen to any electronic music at home. Mainly it goes from jazz to alternative to rock - not in the sense of rock music like Bon Jovi, [but] the better underground [rock music].

Do you think it's good that a lot of electronic artists are crossing over into the mainstream? I know Orbital just remixed Madonna...

I know. Yeah, if they're happy with it, why not? It's happening all over; it's something that you really cannot control. In Europe my music is crossing over to more alternative kind of audiences, and the tour I have just done in Holland was mainly at festivals and in rock oriented venues and not in clubs. People who normally would buy anything experimental from the rock scene are now starting to buy techno records, especially from people like The Orb, Orbital, Biosphere, Underworld - and also me of course! So, it's just a natural thing. I am happy there are people interested in my music because of the music. A lot of the dance audience is just basically interested in taking on a D and going mad, and it's not really a compliment for me as an artist if... I'd rather have people appreciating me for the music than just appreciating me being on occasion to go out of their heads.

Do people ever notice you on the street in Europe? Do you have celebrity status?

No, not celebrity status, but sometimes it happens. I've done about 50 interviews in Holland alone, all with national magazines and newspapers - the serious established media. So, it's starting to happen.

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ELASTICA

by June Scudeler

Elastica vocalist Justine Frischmann actually likes the CBC building. She can't help it, though, because she: a) is from England, and b) used to be an architect. It's just not her fault.

Eschewing the boring interview-in-the-hotel-hounge scenario, I suggest taking Justine to Vancouver's controversial new library to get her take on it. "It's like the Coliseum," blurts out one of the other interviewers waiting in the hotel lobby to speak to Justin, Elastica's drummer. (By some inexplicable whim of record company protocol, I was the only one granted an interview with Justine.) "I hope it's not neo-classical!" says Justine as she finishes her coffee and grabs her bagel, politely asking if I mind if she eats during the interview. We leave the hotel, and as we walk I point out the towers sprouting around Yaletown and Justine remarks that there's not many "post-modern" residential towers in London. She is relieved when we arrive at the library: it's not as bad as she thought it was going to be. "It's not exactly like the Coliseum, and I like the concrete detailing; I think the inside would be quite nice with all the natural light."

We settle on the steps outside the library and Justine digs into her bagel with appreciative noises, insisting that I have a bite and making me promise to let her know if she has sprouts hanging off her nose. I break out my 61% sugar Hello Kitty candies and, seeing them, Justine mentions her friend who is an artist and is obsessed with the fact that Hello Kitty has no mouth because "she's a she and women don't need a mouth in Japan." We discuss Japanese porn comics, which aren't allowed to show nipples or pubic hair and are, according to Justine,

often about rape, and then I ask her if it's hard living with another musician, i.e. the lurly Damon from Blur.

"No, not really," she answers. "We fight a lot about music; we fight about what's good and what isn't. It just means we have the same interests. Damon is interested to talk to me about what we're going to do for the

tening to music that makes you think, 'Ooh, that was quite interesting.' I don't find that with quite a lot of American music." I tell her about Trent Reznor's upcoming Lollapalooza rip-off tour with Nine Inch Nails, Björk, Porno for Pyros and David Bowie, and Justine reveals that Bowie wanted Elastica to open on his world tour. "Imagine playing to stadiums that were empty at eight o'clock at night," says, explaining why the band turned him down. Good point.

History lesson time, kids. On our walk to the library, Justine voiced her disapproval of Prince Charles' love of neo-classical architecture. She figures that he's a nice, gentle person who's a bit of an idiot and should've been a farmer. Since I've been on a Russian history kick, I compare Charles to the last Czar of Russia, who sounds pretty similar to Justine's assessment of Chuck. His wife was the one who hung out with Rasputin because he could, allegedly, cure her son Alexis of hemophilia.

"From the sounds of things, Rasputin was totally irresistible to women, wasn't he?" asks Justine. Maybe so,

but he was really ugly and he never washed and he smelled. "The same thing happened with Hitler, do you know that?" she continues. "All the German women, in the upper classes, in the 20's and 30's... Germany at that time was terribly decadent and Hitler was sleeping with all the aristocrat's wives. The whole black leather thing was real sexual thing; there was a lot of sexual undertones going on in that whole Nazi movement. That was why all the women got involved and why Hitler was so successful." I'm sure your history teacher won't be teaching you that theory in class!

Moving on to more recent events, I ask Justine what she feels about Oasis, arguably the most overrated British band of late. "They're not my cup of tea," she says at first, but when she hears that I think singer Liam is a complete idiot, Justine lets free: "Liam is definitely retarded. I'm actually surprised he can remember his lyrics and stuff. It's amazing watching him, he's definitely Neanderthal. That's why, I think, people love him. I find it quite charming, the whole thing, because it's quite funny. It's like a comedy, watching it."

Sensing that our interview is nearing its end, I mine for one more nugget of celebrity dirt and ask Justine who the song "Stutter" about impotence - is about. She laughs at the question, but, opting for discretion over ex-boyfriend bating, she says nothing.

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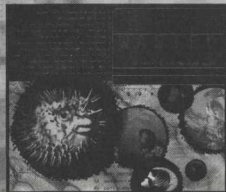
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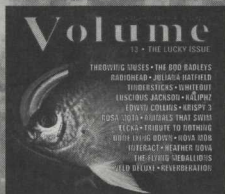
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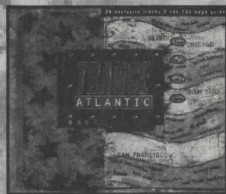
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Dubtribe is somewhat of an anomaly in the techno world, inhabiting the grey area between the super dj who mixes records at parties, the studio techno musician who never sees the light of day but pumps out 12 inch records on a monthly basis, and a conventional band whose members actually play their instruments. Dubtribe play house music, but they play their instruments live and wouldn't have it any other way.

The band consists of Sunshine, who plays the sequencer, keyboards and a bunch of other stuff which I haven't a clue about, Moonbeam, who sings and mixes, and Chadwick, who plays the bongo drums. The trio tour almost constantly, playing party after party, and when they are at home in San Francisco they throw their own house parties at the Dubtribe house.

Dubtribe made their debut in Vancouver at Summer Love '94, and from that evening on, the Vancouver rave scene had its house band. The group returned months later to play to a packed house at the bongo hall on Granville Street, and, more recently, they put on an amazing show at Dharma Production's snow-defunct Wonderland. We met the band prior to their show that night, and over coffee at their hotel we chatted about the state of the band, the state of the world, and the state of the house music/rave scene.

DISORDER: What makes the rave scene go? What gives it a cool vibe?

Chad: The people, man, it's all about the people. It's up to you to have a good time and make a beautiful vibe. You got a group of people together y'know, you gotta have unity. That's what it's all about - unity.

Sunshine: I think that house music is a really powerful form of music - whether it's techno house or tribal house or jungle. It's an amalgamation of all music, it's at the end of technology



and it's the beginning as well because there's a whole other world once you pass through it. People go, "What's that?" It just goes bank, bank, bank," but that's the point: [the music] establishes an arena for people to come together and be equal where the music isn't the reason why you're there; the cybertrippy light isn't the reason why you're there, [you're there] cuz you want to gather, and there's a vibe that comes from that and it's really powerful. People take it for granted and they get greedy and selfish about it and feel they own it, they don't understand that it's just a gift and they should enjoy it. Open your mind and you'll have a really good time.

What are you guys busy doing right now?

Sunshine: We spent the last couple of months working on an album and now we're back to tour.

When is the album coming out?

Sunshine: We don't know because the hard drive crashed and all the sequencing is gone forever. Six months of really hard work down the toilet.

That's awful. Was this tour going to be a promo for that album?

Sunshine: We don't tour like that. We're really grass roots; we've toured from the beginning even before we had any records out.

Moonbeam: Yeah, we've played music that has never been on a record. We tour because we like to, we just play everywhere. We wanted to go other places and see what it was

By Ayisha and Nathan

like, [and] that's how we started. We weren't signed to a label and we didn't have any singles out - we just went out and played. It's still pretty much the same, we just get in a van and play parties. We don't do stuff in a traditional way to support records. I think to do things for money or for somebody else to make money is not really a good idea. It changes what you do - just the small amount of success we've had has seriously changed what we do.

In what way?

Sunshine: Firstly in a very bad way. I felt a lot of pressure personally because the first two [records] we did were really popular and I think that the third [record] we did was in direct response to that, just to be contrary. It's like cutting off your nose to spite your face. I learned a really valuable lesson from that: It just doesn't matter. You make a record, put it in the world, and forget it. Divorce yourself from it, stop playing it live. Move forward and write new music and always come from your heart. It's hard to do when somebody's waving a pay cheque over your head, but fortunately for us, that's not the case. We earn our own living, and we're pretty well autonomous.

So what do you guys think of Vancouver?

Sunshine: I love Vancouver. Canada's really different from the States. You wouldn't think so - I mean, I don't walk around in San Francisco thinking Canada's a whole other country with a whole other culture, but it is and that's really cool. You guys can watch Dave Crockett in French at four o'clock in the morning and we can't.

Chad: It's cleaner, that's for sure. Even the people begging on the street are cleaner and nicer. It's just different man, I dunno. I like it. It's nice. It's a whole other vibe going on here for sure.

Sunshine: Then again the chaos of the United States gives your life a sense of urgency, it makes you afraid that if you don't do that thing that you're thinking you're going to do right this minute then you won't ever have another chance to do it. People stand on the street corner and scream their heads off, not because they're psychotic, but because they're freaked out. It's a much different kind of tempo.

I know a lot of people who make electronic music in Vancouver, but either there's no venues for them to perform it or they're purely studio artists...

Sunshine: That's the thing about house music - there aren't a lot of live bands. People wait around for record companies to come around and make their day and give them a million bucks, but it never happens, somebody never comes. All we have is right now and if you have a drum machine and a keyboard, you can play.

Moonbeam: It wasn't easy for us to just go and play live, y'know, we had to really talk people into it. And then they were like, "What do you mean you're going to play live? What are you gonna do?" They couldn't even picture what it was we would do. [But] anyone who wants to do it certainly can - if there's a sound system you can play live.

Sunshine: I think that the market for electronic music isn't really very well developed just yet, and I think that's probably won't be until somebody breaks through with a really big money making record. Then everybody will do it and labels will be signing bands like us by the dozens. In the meantime, I would encourage anyone to just do it all by yourself. And if nobody likes you and nobody wants to book you... The misconception that people have about raves and electronic music is that unless 5000 people come it's no good, and this just isn't true. If 50 people come and they love it, then it's better than a 5000

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person rave. If 5000 people show up, you got your cynics and hecklers, you got your gangsters and everybody... A little tiny party with friends vibing and forgetting themselves and getting out of their minds is the best thing in the whole world.

Do you think the whole party thing has become very commercialized?

Sunshine: It hasn't really become commercialized, not yet. It has yet to be exploited and I don't even know if it ever really will be. But it's human nature, man, it's human nature in action. We are selfish, we are liars, we are greedy, we are bad, but we are also good and loving and nurturing and whole and beautiful and spiritual and all kinds of things. It's very difficult to pretend for too long that you're all one set of things. We are what we are, and to swallow the truth about yourself is the last thing in the world anyone will do. I mean, wouldn't you rather die than see everything that's wrong with you? To take a deep, dark look at yourself? That's the only way you're ever going to heal. It's the only way I'm ever going to heal.

It seems like you get 5000 people together at any given time in any given city saying "rave" and it's all about nouveau spirituality and people getting together, it's about love and unity and positivity, and it's going to be great! Well, very soon you either realize that you don't give a shit about any of that stuff and you go off and try to make money. Or you try and take it seriously and be sincere and it's painful and it hurts. You look around at your friends tripping on seven hits of acid and they're not giving you any support, so you feel lonely and sad and you stand in the middle of a rave and say "What the fuck am I doing here? I'm goin' home." And you don't go back. That's human nature in action isn't it? Divide and conquer. That's why our motto is open up your heart, open up your mind, open up your life. Open up your wallet and throw your money away, cuz it doesn't matter. What really matters is us, together, here and now in the moment.

Chad: We're all here to learn and grow together. Every time you meet someone and talk to someone there's a reason you're there talking to that person, and if you're on a positive path...

Even if you're not it might be a reason for you to get on one.

Chad: Exactly. It's just being present at all times and really being awake and aware of everything around you - that's how you get through life and survive. It's all about being on a positive vibe and creating positive energy, always.

What do you guys think of drugs and the party scene?

Chad: That's where the commercialism is coming in - where people are coming in and selling bad drugs at parties cuz

they know that everybody wants to have their mind opened. They come to the parties and sell their bad drugs with a lot of speed in it and synthetic shit that just doesn't open your mind; it closes your mind and it suppresses your spirit and it just makes you a different person. I've seen lives get ruined because of that. The rave scene... Everybody thinks you gotta go do drugs and stay up all night and dance, but you don't have to do drugs to stay up all night and dance and feel the music. If you let your mind open up enough the music will get you higher than any drug is ever gonna get you. And if you've done acid one time, it's alright, you've opened up your door and your mind once and they're already open. But like I said, you don't have to. The human spirit is capable of letting your mind open up through music. Whaddaya think Indians were sittin' around beating on their drums for all night? That released their spirits, man, people were leaving their bodies.

We need to get over putting substances into our bodies. Your body doesn't want it anyway, [so] why put something in your body that pollutes it? Your body is what's gonna carry you through life, [so] you gotta take care of yourself. And we gotta support each other. This world needs love and unity...

Sunshine: Not artificial love and not artificial unity in a powder. You know, ecstasy's a great drug, it really is, but capitalism destroyed that really quickly and it's to the

point now where if you take a good E you get disappointed because it doesn't have all the other crap in it that you thought it was supposed to have. I mean, you can't blame drug dealers for societies mistakes, but... I've had enough with superficial crap. I want it to be real. If I'm going to feel that I want it to be that, not just some sort of induced stomach quiver.

Chad: Yeah. Sunshine: I've had a lot of experience with drugs, actually. I had a really miserable childhood and I was extremely unhappy. Drugs were a really good friend to me for a while, but what I learned was that the only way to get away from my bad feeling was to take drugs. And I took more and more and more and more. I'm an extreme case and my opinions come from extreme circumstances, and I don't think what

I think is good for everyone or true for everyone, but I did learn that [drugs] disappoint you in the end and the only way that I had to set myself free was to just stop. Moonbeam: Why do [people] want to escape [their] lives anyway? You should celebrate your life in every moment because you're alive. Sunshine: And if you don't like it you should change it. Moonbeam: Change it, because you have that power. You made that choice to begin with. You can do whatever you want.

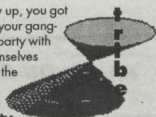
Sunshine: We pay our rent driving around in a van playing music for people. That's pretty fucking cool.

Moonbeam: And it is that simple.

Chad: Quit doing drugs and just smoke fatties and do mushrooms once a year - that'll put you down to earth.

Dubtribe are scheduled to play in Vancouver again on July 21 at an as yet unknown, but rumoured to be outdoor, location.

For a complete list of Dubtribe's releases, write to: Organico Ltd., 858 West Armitage Ave., #197, Chicago, IL 60614. Or call the Dubtribe infoline and voice mail at [415] 764-2903.



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The first thing I notice when I step into the living room of Perfume Tree manager/live sound producer Bruce's home is the painting on the wall, the beautifully brooding Jean-Pierre Goetz original that was re-produced for the cover of Perfume Tree's first album, 1991's *Dust*.

Roughly five feet square, the painting features two stark, almost alien figures, their limbs like barren branches and their faces gaunt and haunting, embedded on a background of rich, dark colour. Bold and striking, the painting has an immediate appeal, but it isn't until I move closer that I can appreciate its full depth and complexity: the subtle blending of blues and purples in the background; the sporadic, almost accidental streaks of bright blood red; the invitingly tactile texture of the surface plane.

Perfume Tree's music is a lot like the painting; the beats and basslines, along with Jane's ethereal lead vocals, are immediately engaging, but the subtleties take some time to appreciate. Sounds are layered upon sounds, textures upon textures, and gradually all of these elements combine to create a uniquely captivating whole. The more you listen to Perfume Tree, the more you find to enjoy.



**"HEY, IT'S A FRIDAY NIGHT -
LET'S GO OUT, DRINK A FEW
BEERS, AND WATCH PERFUME TREE**

According to the band's press release, Perfume Tree began as a studio project, giving the misleading impression that the bandmembers were, at the time, involved in some aspect of studio production that would make such a project financially viable. The 'studio', however, was none other than CiTR, and the project was really little more than an experiment that slowly grew to be a something more. "The band basically came from [radio] shows that we had," explains Pete, guitarist and beat programmer for the band. "We used the Revox [reel to reel] machines up at CiTR to make loops of beats that we'd rip off from records - ambient loops and stuff like that just to play on the shows."

Somewhere along the way Pete picked up a four-track and asked friend and fellow CiTR DJ Jane if she would put down some vocals over his loops. She agreed, and suddenly something that had begun as a means of breaking up the monotony of regular radio programming became something more. The duo enlisted the help of a few friends and recorded a demo, which led to their first offer to play live. They accepted, wrote some more songs, and a band was born.

Perfume Tree's first release was an independent cassette that was voted the #1 Independent Release on the now-defunct Coast 1040. They followed up this impressive debut with

the somber and seductive *Dust*, a mixture of oceanic, feed-back-drenched guitar, wailing vocals and haunting beats and samples. An assured and distinctive debut album, *Dust* was a critical success which firmly established Perfume Tree on the local scene.

Around the time that *Dust* was released, a few changes were made in Perfume Tree's line-up. The band at this point consisted of Jane on vocals and guitar, Pete on guitar and beat programming, Adam on bass and sampler, and Jim on bass, vocals, magnus, and beat programming. Jim left the band to study in New Brunswick ("He ended up being the music director at CHSR in Fredericton, so if you ever look at their charts we're always in the top ten..."), and a guy named Bruce called up Pete and said that he had heard the band on the radio and was interested in working with them. The band was looking for someone to help them with their particular needs during live performances, so Bruce became their live sound mixer and, eventually, their manager. (It was only after working with the band for a few years that Bruce learned that Pete had known exactly who Bruce was when he had called Bruce had a radio show of his own called Permanent Culture Shock, and Pete was a loyal listener.)

Pete, Jane and Adam returned to the studio to work on some new material, and in the Fall of '93 the *Remote* EP was released, followed in March of '94 by their second full-length album, *The Sun's Running Out*. More eclectic and experimental than *Dust*, *The Sun's...* mixes ambient dubs, reggae/ska rhythms, blasting feedback and a smattering of other sounds and styles to produce an album which, while enjoyable, lacked the cohesion of its predecessor.

Another album, another line-up change: Opting to focus on his other musical project, the rap duo Terror T and the Beat Assassinator (whose debut album, *Str8 Frum Tha Ghetto*, was recently released on Noizi Records), Adam quit Perfume Tree after *The Sun's...* came out. Left without a bass player, Pete and Jane went out head-hunting, and, in a dark and dingy bar in Victoria, they found Melissa, who was, at the time, playing with the Victoria

combo Dixie's Death Pool. Wooing her with CDs and postcards, they convinced her to join their band. In the fall of 1994 this latest incarnation of Perfume Tree hit the road and played a few shows back east before returning to their Victoria studio to start work on a new album.

Unlike most bands which go into the studio with their songs already written and ready or nearly ready to record, Perfume Tree write in the studio, discovering their songs through experimentation. "Our writing process recently seems to start from beats, by messing around in the studio and coming up with stuff and then layering it from there onward," explains Pete. "I can't imagine actually going the other way about it and writing a song, re-

**"MAYBE YOU COULD SEE SOMEHOW
MUNCH OF KIDS WOULD DIE PL**

hearing it until it's perfect and then going into the studio and recording it. I just couldn't work that way. I don't know how it's done."

Though Perfume Tree has used a live drummer on stage in the past (Clancy Dennehy played with the band on and off for

PERFUME

BY DYLAN GRIFFITH

several years), the band uses prerecorded beats and loops almost exclusively when they work in the studio. "I don't think it would work if we invited a drummer into the studio to record for us, because we'd never get what we wanted," says Bruce.

"I'd like to do more of that," counters Pete, "but the logistics of recording a drummer are - you have to put a bit of effort into it."

Bruce agrees: "It's easier to let them record something and then turn around and take it when they're finished."

The fact that Perfume Tree uses prerecorded beats and drum loops both in the studio and on stage has always prejudiced some people against the band, but an incident at a recent show at the Starfish Room showed the band just how absurd the complaints of their detractors really are: "Some woman at the door was demanding her money back because she said that the club advertised that it played live music and that there was no way that this band was actually live," explains Bruce. "In fact, she was quite certain that the lead singer wasn't actually singing, and she said she heard bagpipes in one song and there were no bagpipes on stage. If that lady - who apparently works for Co-op radio and said that the club wouldn't get away with this - if that lady is out there - get a life dear."

"I was singing," pouts Jane in mock earnestness, "I was so."

Jane's singing has been a subject of note in several recent reviews of *A Lifetime Away*, a trend motivated, no doubt, by



WALKING ON FIRE, AND MAYBE A AVING POGS OVER HERE...

the inclusion of printed lyrics on the album's liner notes. For the most part the reviewers tend to dismiss the words themselves as forms without meaning, nothing more than a vehicle for Jane's ethereal vocals. But reading the lyrics reveals a dreamy, personal kind of poetry that effectively compliments Perfume Tree's style of music. "Don't talk

over my words/I want them to be heard" Jane sings on "Un-easy", and perhaps for the first time she really does. "I think initially [my singing] was more a sonic thing - I used to slur my words as much as possible. Yes, there were lyrics, but I was making it very difficult [for the words to be understood]. Now I think there's more communication involved. We had so many people coming up to us when we went out east and in gigs here asking if there were actually any lyrics - it got kind of wearing. So yes, there are and here they are."

While Jane may be growing more confident as both a singer and a lyricist, she accepts that many fans of Perfume Tree probably don't pay attention to what she is singing about, lyric sheet or no lyric sheet. For that segment of their audience

the band offers "The Nightmirror", the one song [except for the instrumental tracks] on *A Lifetime Away* that you won't find lyrics for. Apparently Jane was flipping through the affect processor [manual] and sort of singing lines from it, says Pete. "So if anyone can figure them out..."

The inclusion of printed lyrics and the greater clarity of Jane's singing are not the only differences between *A Lifetime Away* and Perfume Tree's earlier releases. The material on the new album is even more ambient and atmospheric than the band's previous work, with less emphasis on guitars and samples and more on synthesized sounds and the juxtaposition of sonic textures. Much more subtle and seductively groovy than *Dust*, and far more cohesive than *The Sun's Running Out*, *A Lifetime Away* showcases the band's willingness to evolve and grow, qualities which are essential to a long and healthy career.

Also essential to sustaining a career and building and maintaining an audience are Perfume Tree's live shows, elaborate spectacles involving slides, film loops,

videos, collaborations with poets, performance artists, painters, and DJs, and what or whoever else the band feels they can incorporate into their show. The band used slides in their performances from the very beginning in order to add an extra dimension to their shows, but everything else evolved naturally as people approached the band with ideas. "Since we've started playing a lot of people have come over to us and said, 'I like what you're doing, I do this and can you incorporate it in any way?'" explains Jane. "Which means that everybody that's involved is interested and has something to contribute, and usually enjoys doing what they're doing."

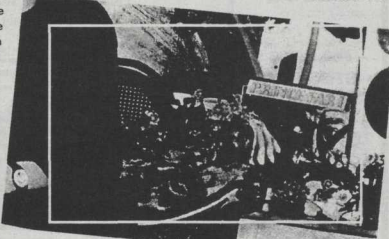
While the specific elements of Perfume Tree's live performances may have evolved as a matter of course, the desire to create an exciting, non-traditional show was with the band from the start. As Bruce explains with a healthy dollop of time-honed cynicism, the shows that Perfume Tree put on are shows which the bandmembers themselves would like to see: "I've seen hundreds of shows, and it gets to the point that you can walk in and see bands and you can basically say, 'I've seen this before. I don't remember when, but I've seen this before.' And then another band comes on and I've seen that before, and another band comes on and they're good too, but I think I've seen that before. I'm being pretty cynical..."

"You are being cynical," confirms Pete. "I'm being terribly cynical. But we decided that the shows that would interest us would be shows that you could go see where you didn't have to see three bands, where maybe you could see one band, and maybe you could see somebody

walking on fire, and maybe this would be going on over in this corner, and maybe a bunch of kids would be playing pogs over here..."

Along with this somewhat idealistic motivation for putting on shows that exceed audience expectations, the band also has very practical reasons for going to so much trouble. "We're not the band that people will say, 'Hey, it's a Friday night - let's go out, drink a few beers, and watch Perfume Tree,'" admits Pete. "It's more a question of people listening to the records and then coming along to see what we're up to. We kind of stopped doing three band bills at the Town Pump and stuff like that because we found that it just wasn't working for us. I mean, I feel more comfortable in the studio than on stage - unless the show is really good. Then when you come off it's like, 'Wow, this is something you never get in the studio, this amazing rush.' And that only happens when we take the time to plan it and make sure that everything's fine. Then you can just relax and enjoy yourself."

The one potential drawback of having such an elaborate live show is the fact that it can't be taken on the road easily. Fortunately, Perfume Tree never wanted to be a touring band, and they're quite happy to keep their live shows rare, especially live shows outside of Vancouver and Victoria. "[Touring] is something we said we would never really want to do, and so we've done it as little as possible," says Bruce. "We're going out again in July and basically we'll play two or three shows and come home. A lot of people are shocked and



think, 'Why aren't you in a van driving all the way across Canada, stopping everywhere you can? Why would you get on a plane and fly out and do three shows and come back?' Well, financially it probably works out to the same. We do three shows out there that we can sell out..."

"The thing is as well," Pete interrupts, "it's so important when we do go some place like Toronto for us to do a show like we do in Vancouver. It's no use just turning up there and playing without visuals because people say, 'Ah, so what's the big fuss? Why are people so into this? It just looks like a bunch of people playing to a tap dancer.'"

It's more important for us to go and do good shows where ever we go then it is for us to go back and forth across Canada."

"Do the people on the Prairies really care?" asks Melissa. "Well, there's not enough people that care, I guess. There are maybe three hundred people in the whole Prairies that would have to come together in one club to make it worth our while."

"It's all a question of population density," notes Pete. "If you go to the eastern U.S. or Europe you've got, you know, fifty million people within five hours."

"That's right," says Bruce. "Throw a brick out of a plane flying over Europe and you're bound to hit somebody, over the Prairies? Not likely."

Perfume Tree will be playing at the Malcolm Lowry Room on July 22 before heading out east to do few shows. Fathom the Sky and A Lifetime Away, both on Zulu Records, are available at a record store near you.





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6

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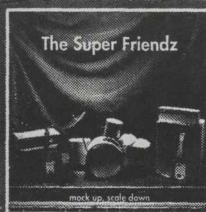
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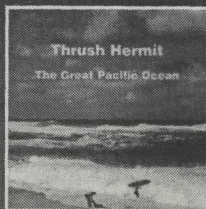


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WHIO!

Thanks to Nick Cave, a.k.a. Mr. Happy, for introducing me to the Dirty Three via a letter he posted on the Internet: "The Bad Seeds are going to Greece and Israel in April to play a few concerts. Supporting us will be the truly awe-inspiring Australian combo, The Dirty Three, who are simply the best band I have seen in years. They consist of violin, guitar and drums and are fucking wild. Warren Ellis, the violinist, will be playing with The Bad Seeds in Greece and Israel, if all goes as planned. In Australia, around Christmas, I got up and sang with The Dirty Three, doing some truly fucked-up versions of 'Tupelo', 'Running Scared', 'Wanted Man' and a version of Rowland S. Howard's masterpiece of teenage angst, 'Shivers'. There wasn't a dry eye in the house. Imagine it, friends, Warren Ellis' plaintive violin and my tear-weary vocal."

Although this letter was written a while ago, Warren Ellis (who plays the violin as if he was possessed) is still appreciative of the help his band has received from Cave in the past. As well as being a one man promotional machine, Nick has sung with The Dirty Three on numerous occasions in their native Australia. Nick also wants to perform a show with them in London so that they can get the attention they deserve. "Cave has always been very careful

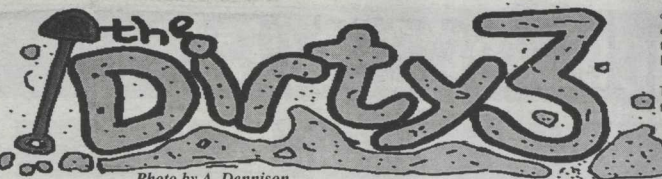


Photo by A. Dennison

to make sure it's us and not him," says Ellis. "When he gets up [to sing], it's always just a couple. He's been very supportive." Further connecting the band with Nick, Ellis plays on Cave's latest album, *Let Love In*, and will also perform on future releases.

The Dirty Three have recently toured North America on their own, with no label support. However, they may no longer have to go it alone as they have just signed to Touch and Go. Ellis feels that a trio of Australians who up and packed their bags to play North America impressed the natives, although he admits that it was a grueling journey: "We just got a bit too familiar with each other, sleeping in beds together and stuff...not that there's anything wrong with that because we agree with all that stuff, but a boy does need his own personal space from time to time!"

Unlike his bandmates, Ellis is a classically trained violinist. While busking in Europe, he learned to play Celtic music with his violin. But upon his return to Australia, he was so disgruntled with the lifelessness of the music scene that he gave up playing the violin for a couple of years. "Then one day," says Ellis, "the sun came out, it was a glorious day. Then I discovered God and then I discovered Bud-

dha: all at once. I also discovered you can do interesting things with pen-sized batteries. I became a turned on, born again Christian and picked up the violin, plugged it in, and away she went." Around this time Ellis had quit his job and occupied himself by sitting on the street with a big machine that made bubbles out of detergent. "One day, this woman who I was seeing came around. She just finished work and said, 'Jesus, Warren, I pay taxes so bastards like you can stay home and make bubbles all day?!'" Ellis quickly dropped not only the bubble machine but also the woman. In their place he took up the violin. He then "met Mick [Turner, guitar] and Jim [White,

drums] and we discovered our own sexuality that way, through the Dirty Three."

I had to ask the Dirty Three how their show at the Slam City Jam went: the idea of mixing them and skate punks together seemed a tad strange. In his inimitable fashion, Ellis described the experience: "It was good, the sun was shining, everybody had a good time, there were lots of children with smiles on their faces and everybody drank way too much soda pop and ginger beer and they all got sick and went home and vomited." He also said it was strange playing in the middle of the day "when everyone looks really rude and you go out there and go, 'Jesus Christ, do you look like that?' As revenge, you wear reflecting sunglasses so every time your friend looks at you, they see themselves and go, 'Shit, do I look like that in the afternoon?!' But it was good to play to young people, to tell them about sadness and stuff."

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Vancouver Special

by Dale Sawyer

The month of June is always a hectic one for me. My birthday is in June, and so half the month is spent forgetting the advancing state of my years using several litres of *boissons gratuits*, while the other half involves recovering from hangovers so crippling they're actually consoling in their nauseous message that really I generally feel much older than I actually am. Chi-chi parties at night, beachside lounging during the day. Not much time for Vancouver Special. A-1 priority that it is with me. Aahh, summer. Guess I'll have to heed the call of duty at some point and eke out a few demo reviews for you, dear reader, to enjoy while yourself engaged in some kind of beach blanket bingo. (Who am I kidding? This column is barely suitable for commodol consulting.)

Wandering Lucy recently found herself wandering towards Olympia, Washington, U.S.A., to find herself squarely placed in the oh-so-chic milieu of Dub Narcotic studios and in the capable hands of none other than Mr. Beal Happening himself, Calvin Johnson. Definitely a vertical wander in terms of indie rock hipness, her new tape, *I Feel a Song Coming On*, should garner W.L. plenty of college-type attention south of the border, with the hopeful end of a signing to a huge, cool, mega-indie label about to be swallowed like Jonah by an evil corporate major in a froth of "intact artistic integrity" and "49%". The dreamy mechano-guitar of "Ego Extender" harkens back to late-period Ventures, archtop muzak specialists The Exotic Guitars, and '80's atmosphericists such as Felt and the Durutti Column. Actually, the sound of the tape isn't much different from her Vancouver-based debut (she originally wandered from Ottawa, our nation's capital), produced by Rod Glue (Zonophone) at his Surf House of Hits. I mean, what can you do to a single guitar, campy drum machine, and detached, flutery vocals that have already been fused together into a self-propelling, whirling miniature flying-saucer similar to the one being served on the J-card? There is a second gui-

tar chugging away in the background on the Cugatesque "Mambo Madness"; it's played by someone named Toe (no last name) and so even if no Kicking Giant members were present, that's too bad, 'cause that's what we're all gonna think anyway.

Eternal Now is the full-length cassette release from **Aura**, who is helped out in no small part by Desolation Sound's Craig Annett in both producer and instrumental roles. Latin and dub reggae influences abound on this 10-song tape, and sunshine never radiated so smoothly from a pair of speakers as when the play button is depressed with this baby on board. (I'm hoping to make it into his press kit with that quote.) It's summery, the production is full and tasteful, and there is definitely a forward-propelling inertia to the rhythms. Nice keyboard sounds too, from Hammond-like gurgling to lush string synths I haven't heard since the Residents' *Not Available* album from '73. (Well, maybe I've heard it a couple times since then.) Good music to have in your Walkieing while strutting down the Drive on a hot, skanky day.

Frank Neilson and Colin Bryce are two local veterans of some sort who have recently joined forces to become **The Bright Lights**. *The Return to Club 40* is not their first cassette (there's another one called *So You Think You've Seen...The Bright Lights*, and maybe more), but it's my first exposure to

these inspired jammers. "Mr. Emerson" rocks hard and puts you on a high

plain with its metallized rhythm guitar and ocrobatic leads, while up next the Tex-Mex twang of the title track allows the listener to wipe the sweat off the brow and replace it with horse-trampled dust. Then the energy level is back into the reds with the "wasp" guitar of "Stung"; there is an aural Salt-and-Pepper Shaker (I know, like at the PNE) approach to the track order on this tape, which is quite sensible since the tunes are actually instrumental jams and the pace needs to be broken up at regular intervals. The in-between segues are also quite interesting: there's a snippet of echo chamber'd rollicking honky-tonk piano in one spot, and about 20 seconds of Colin's 1978 band

Discharge (Canada) delivering proto-Nameasno mudpunk.

This **Destroyer** chap sounds like an odd egg, mumbling ultrasensual lyrics over primitive acoustic guitar strummings and accordion like it was never meant to sound. Fans of Daniel Johnston and Sebadoh will no doubt get off on *Destroyer Sings*, as the low-fi technique used by those artists is used to full advantage here to give the impression of a 22-year-old Mexican Jew pouring his heart out into a 4-track set up in his bedroom. The extra touch of Genie organ in a couple tunes is definitely a heart-warmer along the lines of diagonal-cut grilled cheese sandwiches. The philosophy? "Static means punk/Tuning means junk" (from "Rose Felched This").

If time and space permitted (someone please tell me they don't), I could cover all sorts of cool stuff that's crowded up my desk in plain brown envelopes. These include the moody **Donkey Engine** (more twangy guitar), the translucent pop of **Timber** (ex-Black-Eyed Susan), the Can/Floyd drenches of **Pipedream**, the top-tien style pop of **Blisterene** (ex-members of Vancouver's Heatmiser/Bushytails and Pure), the artistic time-tricks of **inc.**, the quirky acoustic stylings of **Aimless James**, the crack songwriting of **The Lotus Eaters** **Ronald Cope**, the Police/Prism fusion of **Ticklebone**, the Moist impersonations of **Imp of the Perverse**, more quirkiness from the latter-day 100C-ish **Roach Motel**, the heartfelt blues of **First Thing Smokin'**, the empowering dub of **Void to Voice**, the hard pop crunch (with surprisingly melodic vocals) of **Sugar Crash**, the Deadhead appeals of **Green Room**, the gutsy grunge (new word) of Elvis Love Child spinoff **DeadHeadMiles**, the ambient new age piano of **Michelle Wong**, and the June issue of *Swank*. Maybe I'll discuss a couple of these creations in more depth next month, but by then I'll have been deluged with such a dizzying array of new selections that the above tapes are gonna seem like classic demo oldies ready for the embalming fluid. Just wait. You'll see.

Okay. That's all you get. Some tasty waves and a cool buzz are calling my name. Besides, I can't type anymore because of the pain caused by a match head torn off those cheap Grozeland matches and lodged in my fingernail just prior to ignition while at the Orb. Boo hoo. (And happy birthday to you too, Megan; but, please, you gotta quit those cancer sticks before you run out of these birthdays.)

ALL-AGES SHOWS!

Thursday, July 6: Carnation of Conformity, Monster Magnet & guests at the New York Theatre (7:30 pm)

Saturday, July 8: Gas Huffer, Ripcord & gob at the New York Theatre (7:30 pm)

Friday, July 14: Rock for Choice Benefit at the New York Theatre with 54-40, cub, Bif Naked, 10 Days Late, & puncture (7:30 pm)

Thursday, July 20: Foo Fighter, Shudder to Think, & Wool at the Commodore

Saturday, July 22: Music for Suburban Living with the Smugglers, Hi Fives, Evaporators, Pressure Cooker, and Disfigurements at Hastings Community Centre

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7 inch

by Mike Hoffman and Megan Mallett

Back again, back again, hello my friends, we're back again! Yep, and this time we're on our own. (So long Grant - we wish you the best!) We have a ton of nifty records from some great indie labels to tell you all about this month; unfortunately, many of these releases you may not be able to find in your cooler local record stores - so pay close attention to the mailing addresses!

Starting things off we have a trio of 7"s from Sappy Records (!), that tear-jerkin' label run by Julie Dorion, boss player for Moncton, New Brunswick's heroes Eric's Trip. The relative success ET has been enjoying has allowed the band to finance several side projects, the first of which was **Stereo Mountain's** Julie and the Parthole to Dementia, originally released in 1993 and now in its second pressing. Each of the four members of Eric's Trip has contributed a song which they individually wrote, recorded, and produced. Julie's song, "Five Year Old Girlfriend", is more rockin' than any Broken Girl (see below) material; Rick's track, aptly titled "Mountain", makes good use of the instrument called the keyboard machine; "Frame", Chris's song (which also appears on ET's Love Tara), is reminiscent of the work he does with his own side-project Moonsocket; and finally, Mark's "Muff" is loud, fast, and heavy.

Taking a break from her regular boss duties with Eric's Trip, Julie has released her second **Broken Girl 7"**, *Nora*. The record sleeve features a cover picture of Julie and her new baby in an exotic tropical land, and the music inside is soft and strummy (keep it simple!), with deeply introspective, sad lyrics. This is the follow-up to her first 7", *Dog Love Part II*, which is in its second pressing.

The third Sappy release comes from **Elevator to Hell**, a band consisting of Eric's Trip members Rick and Mark, along with Tara (formerly of the Moncton band Col-lide) and Ron on "electronics". Rick sings all of the songs on this 7" and they sound just as you'd expect: extremely melodic, lo-fi, and fuzzy. They even sound a bit cheery at times, with the addition of those keyboard sounds. Four songs you can't live without hearing.

So there you go: write for a complete Sappy catalogue at P.O. Box 25097, Moncton, NB, E1C 9M91

Also from the Maritimes, **Sloan** have released a two song 7", "Stood Up" b/w "Same Old Flame", on their own label, Murderecords. Some old Sloan - if you liked the poppy retro sounds of *Twice Removed*, you'll dig this 4-track recording. (Murderecords: P.O. Box 2372, Halifax Central, Halifax, NS, B3J 3E4)

This month's final east coast selection is the first release from St. John, NB's Jigsaw Laboratories label, a split single by **NFA** and **Catch-23** which gets our gold star for originality. NFA's song, "Skyhook Coathanger", is a fast and furious all-out punk rockin' tune, while Catch 23's "Propane" makes good use of their boy, girl, and drum machine combo. Part of the reason we love this record is because it was decorated with care: crayons, cutouts, glitter - you name it, it's on there! And to top it all off, each record comes with a leeny jigsaw piece that is part of a great big puzzle. So, if everyone with one of these records could all meet... (Jigsaw Laboratories, c/o 2344 Rothersey Rd., St. John, NB, E2H 2K5)

Traveling west, our next stop is Glengarry, Ontario, home of the fabulous **Stand GT**. The **Crackle Fan** is the name of this band's latest 7", two songs of pure drunken bliss released by Mint Records and produced by the infamous Kurt Bloch! So much power-pop it'll knock your socks off. (Mint Records: #699-810

W. Broadway, Vancouver, BC, V5Z 4C9)

Can you say ga-rage rawk? **The Stupes** certainly can; in fact, they shout it. And they want to *Share It* with all of us. This 7" contains three short snop,

crackle and poppy tunes that you will love when you get your hands on them, and they all come nestled in some terrific artwork by guitarist/vocalist Glen Mulloy. All of this from the label that brought you music by *Mon or Astronaut?*, *The Subsonics* and *Bum*. (Lance Rock Records: 1223 College Drive, Nanaimo, BC, V9R 5Z5)

Our pick of the month for July is an amazing 7" by **The Halo Benders**, ingeniously packaged in a printed-on envelope. This record features the expected deep-throated vocals from Calvin Johnson (*Beat Happening*) as well as Doug's (from *Built to Spill*) sweet melodies. A different version of "Canned Oxygen" can also be found on *Dog Don't Make No Junk*, their full-length on K records. The highlight of this record is the dub-remix of "Bikini", the song they've become known for. *Basement Punk* at its best! (Atlas Records: Box 7481, Olympia, WA, 98507)



Sparklehorse is a band who have apparently inked a deal with Capitol Records in the US. As it turns out, the 7" cover and the name are better than the band. The songs they play are just too mid-tempo, mellow, morose and melodramatic for our tastes. How's that for alteration? (Slowriver Records: PO Box 487,

Durham, NH, 03824)

Bottle, from San Luis Obispo, have put together a great little 7". Their cover is made of a paper bag, and their music is made of distortion pedals and slide guitar. (c/o PO Box 1625, San Luis Obispo, CA, 93406)

Moving South to the States, we have two cool releases from Up Records in Seattle. **Oswald Five-O**, from Eugene, Oregon, has been around for about six years. The oxide of their 7", "Blue TV", is a surprisingly well done cover of a Mecca Normal tune. The b-side, an original called "10 Days Off", is a snappy rock tune completed by guitar feedback. Alternating boy/girl vocals round out the sound.

The second Up release comes from **Land of the Loops**, the result of what someone has done with his sampler and drum machine. Side-a's "Multi-Family Garage Sale" sounds like it is indeed made of tape-loops, while the flip's "Robots" sounds like a remix of a Middle Eastern-influenced song. With cool-sounding, catchy bass lines, this record is definitely different, and we like it! (Up Records: PO Box 21328, Seattle, WA, 98111)

For those of you who were sad to see Raocool break up, give a listen to **Ragady Anne**, three girls and one boy from Palo Alto, California. Their *Nim 7"* contains six songs of sloppy punk (but who cares?) with Bratmobile-esque vocals. Interesting album art. (Radio Trash: 3848 Dixon Place, Palo Alto, CA, 94306)

God is My Co-Pilot has put out a 7" on a Finnish label! Featuring four noizi songs with personally political lyrics - many of them sung in Swedish - *Ootika So Poika Voi Tytto* finds this experimental queer-core combo combining semi-abnormal instruments like drum machines, clarinets and toy pianos in interesting ways. Cool, weird stuff. (Trash Can Records: Makasiinjuku 5, 61800 Kauhojoki, Finland)

Our final review for this month is another international pick: **Blumfeld** are indie-rockers from Germany who seem to be influenced by rocksters such as The Fall and Sonic Youth. To accompany their *Big Cat* full-length, they have released two songs on vinyl, "Drauben auf Kaution" b/w "Jet Set", both of which are sung in the band's native tongue! Incredibly unique. (Big Cat Records: PO Box 3074, Chiswick, London, W4 4ZN)

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i can read

by Trish Kelly

The ever effervescent Trish Kelly is still on the road illuminating the American masses with her own unique wisdom, so this month's column features the reprinted text of *Fin-de-Siecle Productions' Summer '95 Zine Mailorder Catalog*. I'd tell you a little about this project myself, but the hard-working soul behind it has already gone to the trouble of explaining everything that needs to be explained...

Fin-de-Siecle Productions is a zine-only, DIY, non-profit distribution service/label. It is run solely by me, Ioneswolf. My intent is simply to help get deserving zines out to a wider audience. Many zines are only available in the local area where the writer lives. I think this prevents a lot of people from being exposed to some really wonderful and important ideas, and ultimately, to other people. So I started this distro in the hopes of providing a larger, nationwide readership for my favorite zines. Hopefully it will help more information and expression to be shared, and help connect people who wouldn't otherwise have had the opportunity. So far, I'm mostly distributing zines made by my friends, but anyone/everyone is strongly encouraged to send me their zine, for possible inclusion in the catalog.

I'm really excited about this project, and plan to devote a lot of effort to it in the following months. So once again, I encourage you to get involved. Send zines for distribution, send zines for free printing, order zines, write letters. Reach out.

Fern #8 by Kim Fey (\$1)

This has been one of my favorite zines for years. This one includes pieces on friendship, youth, traveling, and more. Kim has always been an excellent writer.

Notes From the Lighthouse #8 by Josh (\$1)

This issue is mostly a travel diary of an insane coast to coast trip in another person's car. Also, letters, a piece on the occupation of Alcatraz, and living life under the stairs.

wellfareburger #1 by Charlie (2 stamps)

This great zine contains a major chunk of Charlie's life story told in his own words and style. His horrible school experience, problems with psychiatrists and their drugs, and how he dealt with it all. Really really good.

Thoughts on Feminism and Sexism (unconcluded) by Matt (1 stamp)

One boy's opinions on these topics, written as an attempt at communication on them. It is well written and deserves to be read and responded to.

Because of a Woman by Andrew (1 stamp)

Short story about the search for meaning in life. Good.

Diminutive Rage #1 by Saira (1 stamp)

A strongly political zine in an anarcho style. Interview with Lulu and pieces on failing generalizations and the stupidity of mankind.

Kickwriting by Loneswolf (\$1)

This is my poetry zine. Contains all the poems I've written in the past year, accompanied by my photos. I'm influenced by Rilke, Cummings, and Rimbaud. Attractive stenciled cover.

Three Stories About Violence by Derek (\$1)

A chapbook containing three short stories. Very finely written, highly literary. Moody and memorable.

Written on a Body by Molly (2 stamps)

One of the best zines I know. Writing on identity,

language, sex/metaphorically and otherwise, her most personal thoughts and experiences, and a lot more. Please read this.

Antechamber by Molly (2 stamps)

As brilliant a zine as can be. Writing on a question of identity, relationships, life. I really recommend this one.

Lie for a Lie by Jason (\$1)

House organ of the Swivel Action press, interview with Nuzzle, writings from Portraits of Past and Youthstrikechord, personal writing, graphics, inserts. Very good.

Importance of a Frown as a Badge by Jason (2 stamps)

Jason Swivelaction's poetry zine. It's nice.

Swivel Action #.0003 by Jason (1 stamp)

Writing on friendship, revolution, hardcore. Folds into a cootie catcher.

Writful by Genevieve, Carrie, Jason, Bean, Darin (1 stamp)

Yet more Swivel Action product, varied writings and graphics from those involved. Comes in its very own envelope.

Once a Coyote by Jason (75 cents)

In this issue, Jason writes about punk rock and how it has gotten him to a certain point in his life, and his ideas and doubts about where he'll go from there. Also, social problems and punk's inadequacy in dealing with them, the frustrating way that punk boys tend to communicate. All nicely put together with his artwork and stolen photos.

Cometbus #34 by Aaron (\$2.50)

Huge new issue of Cometbus. Letters and hand mail, many contributions. Articles on Berkeley and traveling around California, plus really informative pieces on underground media. It's good, it's Cometbus, you should get it.

Dishwasher #1.3 by Pete (\$1)

Easily Pete's best issue yet, as it is 90% about Portland! Pete abandons his regular features and his exciting life of car detailing to talk about this glorious town.

Make Out Club #3 by Trish Kelly (\$1)

This issue tends to focus on the events and emotions surrounding a recently broken relationship. It's all superbly written and very intelligent. Comes with her wonderful spoken word tape, *Out of Context*.

I Still Believe #2 by Grege (3 stamps)

A lot of photos and personal writing largely about an relating or not, to others, confusion, disillusionment, and self-doubt.

Not Even #5 by Daisy (\$1)

Full size newsprint zine containing long articles on domestic violence, homosexuality in ancient Greece, an interview with a woman who runs a self-defense class. Also includes issues within the hardcore scene.

Firecracker #1 by Lara (1 stamp)

A very good and extremely personal zine. Lara talks about desire and disillusionment, girls' space at shows, having crushes on girls, sexual abuse, and very much more. This is the type of zine more people should be reading.

Changer #1 by Rick (1 stamp)

Short fragmented fiction and poetically written pieces about music and spring.

Functioning in this Voice #1 by Megan (1 stamp)

Beautiful personal zine in which the author discusses how she communicates and relates to others. Also about insecurity and vulnerability. Wonderful.

Functioning in this Voice #2 by Megan (1 stamp) In this one she writes about hatred of labels and about telling the truth at any cost.

Misunderstanding Silent Mirrors by Megan (1 stamp)

This zine of Megan's deals mainly with the perception of others, how we are perceived by others, and how it affects interactions and relationships.

Embracing Without Touching by Megan (1 stamp)

This zine focuses on how she has related to people physically through out her life, and the feelings and complications.

Sunshine For the Revolution by Basil (1 stamp)

One of the most beautiful zines I have ever read. Deals with wanting to be awake rather than asleep, wanting to feel alive rather than succumbing to lifelessness, and the struggle for change. A personal plea, and also a pledge.

Spirals Upwards by Basil (2 stamps)

Stories from a life, art, words on privilege and punk. An over all effort to create understanding, and real connection. Every word sincere.

Ordering Information:

This is not a complete listing. In all, there are currently fifty amazing zines in Ioneswolf's summer '95 catalog. When ordering any of the zines listed, please take into consideration that the requested payments are in US funds! Don't send him Canadian stamps! They will make nice wallpaper patches, but will not work in America. Send International Reply Coupons (I.R.C.'s) or send American cash. You can figure it out by sending 40 cents US for every stamp. PLEASE be generous with your money and remember that coins don't post well.

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under review

SUGAR SHACK Shotgun for Two (Au-Go-Go)

Hawaii's latest favourite drunk punks are back with a new drummer, new label, and new sound on their latest offering, *Shotgun for Two*. The Chamber, we only see glimpses of the garage rock they are capable of, but this effort more than makes up for it with the better crust of "Sleppin' Around", the throat scorchers, "Yeah You'll Be Mine", and their version of Larry and the Loosers' ode to sand n' surf, "Let's Go to the Beach" - a place that Sugarhicks wishes they could get to, if they only knew how to get past the mountain of beer cans stacked against the front door.
Bruce Dunn

SATAN'S PILGRIMS At Home With... (eMpy)

I'd enter the hallowed portals of the soon-to-be-immortal house of rock, the home of Portland's most reverberating band. At first glance, a non-religious observer might be foolishly enough to think that this is a typical musician's dwelling: Beer in the fridge, black light posters on the wall, the smell of bowling shoes and french fries in the air. But this is no ordinary house, this is the birthplace of Satan's Pilgrims. God's gift to music hater's everywhere. There's a haunted feeling of musical magic in the air at the house of rock. This aura of instrumentalism reminds you that you are raving on hallowed ground, for it is here that live bass lovers, roommates, bored out of their #353 minds, one day decided to get off their surf boards and form a band; thousands of devoted guitarers are exhaustively grateful they did.
Look around you, and in every garage you will see clues to the secret formula of influence that, when stepped together, create the Pilgrims' infectious sound. Some crates have been dumb enough to call them a surf band, but you'd have to be silly not to look beyond the obvious and see the other genres they exude. Open your mind and listen to their music. They'll be caught up in the noxious rubber of a drag race, add in the oil burning arena of a motorcycle rally. The rest you'll have to experience for yourself, for as Ted E. has said, "You can't hate us until you've heard us."
Mastodaddy

HUEVOS RANCHEROS Dig In! (Mint)

I have a bone to pick with Huevos Rancheros. In an interview they did with this very magazine last year, one of Los Tres Huevos had the gall to suggest that huevos rancheros - the meal could be made with scrambled eggs. Now, I'm all for creativity and individuality, and I labor fascinate in even the most inconsequential aspects of life, but the fucking eggs are supposed to be fried! Go to either of the Northwest's top purveyors of this delectable Mexican delicacy - these fine establishments being, of course, Mama's Kitchen in Seattle and Vancouver's own Topanga Cafe - and how do you think they prepare their eggs? Mama's: fried. Topanga: fried. Yep, there's nothing like a nice big plate of fried eggs and beans on flour tortilla, stuffed in salsa, guacamole, sour cream, and beautiful, runny eggs! So, I hold this band personally responsible for the heinous plate of huevos I was served over at Commercial Drive a few weeks ago, a gastronomic travesty involving a thick, doughy tortilla (yuck!), a tort of hard, black beans (use pasty refried beans

only), and, you guessed it, a scrambled egg. Huevos Rancheros, you're sure the day I was served such a culinary abomination I'll you'll pay, damnit! You'll pay!
That said, I quite like this album. Thirteen hard rockin' instrumental tracks, with nary a dud among them. "Satan's Rancheros" gets things cooking right from the get-go, and other highlights include the proto-rockabilly "Rockin' in the Henhouse", "Pump Records on the Hanson Bros." (Chuck Rempel), and the lo-cool-overwords (literally) "Evocation", a highway-driving classic if ever there was one.

Listening to *Dig In!* makes me wish more bands would shut up and learn to let their guitars speak for them (which is not, I should note, an invitation for gratuitous guitar wanking). It also makes me hungry, so I'm off to get me a belly full of eggs and beans!
Dylan Griffith

SOUL COUGHING Bury Vroom (Slash/Warner)

Meowell! Very loud! Go and listen to this baby of an album if you are lucky enough to find it sitting in a record store. Soul Coughing's music offers a varied mix of different walls of sound. Buses, cars, concrete, asphalt, the urban lifestyle of driving are repeating themes in Soul Coughing's discussion of the babble of noise and words that infects our lives. There's no time for super here - dancing is the rule!

SUPERGRASS Soused/Cave (Parlophone)

Everybody cheer for obnoxious teenagers! It's weird for them, their world would be full of stagnant, boring music. Speaking as a teen, I'm supremely proud of cool young bands who are bringing music back to the kids. Supergrass are going to be household names before long, believe me, and they deserve it.
They've got punk and pizzazz, and they know how to rip off the best of the old stuff. Supergrass have got it all: Consisting of two teens and a geezer, this band knows how to party. Never mind they don't have a clue what they're doing, it's impossible not to sing and dance along to the pop-punk melodies of this fab new band. Sometimes you can't have a clue what they're singing about, but when the falsetto "La-la-la"s start, how can one resist?

"Caught By The Fuzz", an hilarious song about being busted for drugs, will make Supergrass famous. It already has in England. And songs like "Alright" and "Monsieur Koolha" oozee teenage cockiness. Every song is done with a sense of humor, including "We're Not Supposed To", which has the vocals altered to Smurfs-speak.

Supergrass have an eternally ahead of them, and it'll be one long musical journey to sing and get on board now is in for a damn fine ride.
Julie Colera

THE EDELL AUCTIONEER The Good Time Music Of... (Alias)

A few years ago I was in a local record store and heard a great tune. I asked who it was and found out it was The Edsel Auctioneer. I never heard anything about them since...until now. Their style is fairly consistent throughout this release of 12 guitar-based, sensually pop songs. The songs are quite dynamic, consisting of sparse quiet passages giving way to hypnotic, wailing noisy bits. The songs are generally pretty

enjoyable though they often tend to the lengthy side, which can make them a tad boring. Standout tunes include the opening track, "Summer Hip", and "Shunkin'", the album has its highs and lows, which balance each other out to make this album a good one, though not quite a great one.
Fred Reid

VARIOUS ARTISTS Full Dynamic Range: CFUV FM 102 (Guacamole Music)

Compilations have a lot of things going for them: they introduce listeners to bands they've never heard before; they avoid the blandness that some bands have when you hear a full-length offering; they prove how boring a band is before you've given them a chance to develop; and best of all, they make for interesting and diverse listening, especially when their songs have some redeeming qualities.

Mad Love and *Full Dynamic Range* are both compilations with some major differences. As a soundtrack to the film, *Mad Love* comes across as merely a collection of songs that were made to celebrate their 10 years of broadcasting. It's exciting, it's ear-popping, and it sustains itself for the 72 minute length. I imagine that listening to this is a little like tuning in to listen to some of the best local groups Victoria has to offer. Standout college rocker tracks include ambient dub by Wave, witty and inspired

poprock by Narciso's PapiMama (with songs titled "Later Gern" and "Ted Nugent's Spine"), The Timber Kings' instructional rocker "Chick Band", and tunes by The Lovababies, The Slaps and many, many more. Fortunately, there is significant variety that allows...

Full Dynamic Range to live up to its name. More than just post-punk numbers, tracks include spoken word by Kinné Story, and better than much fusion with Sunyata. Usually with such diversity, one might expect a grating listen, but I found it surprisingly easy to listen to as the changing genres flowed into each other well.

Mad Love seems to re-release 10 songs you might have heard before, most of them throwaway. What's the point?

I suppose you could compare these compilations by what they center around. *Mad Love* is a cheesy Drew Barrymore film. *Full Dynamic Range* is a compilation supporting a radio station with programming much like CTR's. I think my preferences are pretty clear.
Brian Wieser

VUEMORPH In Expectancy of the Monumental Awe (Silent)

This new eight-song long player by Vancouver resident Dan Handrabur is brilliant. If you enjoy electronic soundscapes, or what many would call "ambient" music, you should definitely go out of your way to check this one out. The entire CD has an organic, fluid feel to it, with eerie bird calls, flowing water, chinkin' winds

and the haunting voices of lost souls. In fact, the general feeling of this CD reminds me of Grendel's mother's lair in the epic poem "Beowulf". It's a strange, dark, warm-like feeling that envelops the listener.

"Ambiosis (Morphic Fields)" is amazing at just over 13 minutes long. The first part of it is most, with unsettling bird calls, and then the song progresses to the serene cries of a lost spirit. To give you a very general idea of...

how this song sounds, it sort of reminded me at times of the theme song to the *X-Files*. "Cenotaphron" is another great track. It's about 3 minutes long but it is just as effective in creating a spooky environment as "Ambiosis".

As far as I'm concerned, Dan Handrabur is at the forefront of the electronic music scene in Vancouver, along with other regionalists like Adnan Shukh and Phil Western. If interested in other projects that Dan Handrabur is involved in, check out Vancouver's new Endzeit Records compilation (call 737-9067 for info) or Dan's involvement in a project called Blastpoint on the ESPlabel out of the Netherlands.

Brian Wright

TILT Til It Kills (Fire Wreck Records)

How can I explain this, the second album from the California band Tilt? Well, for any of you who have heard their first album, *Play Cell*, it's pretty much the same thing. For any of you

who haven't heard "Play Cell", I'll try and describe Tilt for you. The music is tight and fast. The vocals are loud, but not obnoxious. They're your average band with an attitude. Grendel seems to have inspired her art, writing some really intelligent lyrics that stand on their own. There are some radio-friendly tunes on this release, although I don't think you'll be hearing Tilt on CFOX anytime soon.

So, Tilt. You'll probably like them. You might listen to them for a while. They don't really have staying power, though. That's ok, the world's attention span is short, so let's give Tilt their moment.

BABES IN TOYLAND Nemesisters (Reprise)

It was really only a year ago that God, it feels like decades. I was long-haired grade 10 Barbara, sulking down the hallway at my best suburban high school, listening to Babes in Toyland on my brother's walkman. I was totally in love with them. What on Earth happened in the proceeding 12 months to make me go so utterly off this awesome band?

I was a while since I've partaken of the particular listening pleasures which Babes in Toyland provide. I was enraptured by their *Fantasmic* LP for several months, until the overdone, showy production and Kytia Bell's "Hush Howl" vocal acrobatics started making me sick. I continued to draw some comfort from their rudimentary early stuff, but on the whole forgot about them, moved on, and got on with my rock n' roll life.

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-Robert Nesta Marley, 1945-1981

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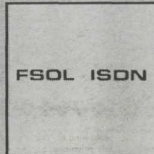
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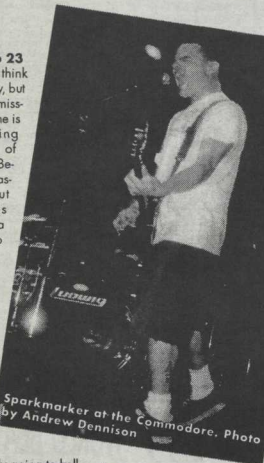
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MOBY

New York Theatre
Friday, June 23
Some people think Moby is cheesy, but they may be missing the point; he is trying to bring back a sense of joy to music. Besides, being passionate about something is definitely not a hip thing to do nowadays. Yes, he is a Christian, but not a fundamentalist one. He hates them as much as we do. Being pro-sex and pro-feminist, the man's probably going to hell anyway. Moby also thinks disco was the last passionate pop music ever made and that a lot of technophobes are also homophobes because disco grew out of the gay clubs. Remember kids, techno=disco in a lot of people's eyes. Moby would've been happy with all the gays and lesbians at his show.

The show started with a couple of VERY fast tunes, but not as energetic as Moby himself. I'd say he was possessed, but not by the devil, obviously! His energy rolled off the stage in waves and the crowd responded in kind by



Sparkmarker at the Commodore. Photo by Andrew Dennison

dancing frantically and waving their arms in the air. Sure, it may've looked corny, but it was so genuine that all cynicism evaporated.

The show did have a stop and start quality to it as Moby actually talked to the audience in a very conversational fashion. He did a version of "Purple Haze", which was dedicated to the tragic death of one of Seattle's talented residents. He initially played the opening chords to "Smells Like Teen Spirit", but stopped, saying, "Oops, wrong guy." He also played a few hardcore numbers on guitar, and

even a country version of Prince's "Purple Rain", which amused me greatly. All these styles did break things up, but I appreciated the fact he was not doing what was expected of him, which was to pump out those techno anthems. Audiences need to be challenged - it's good for them.

June Scudeler

THE ORB
Graceland
Thursday, June 22
I hate Pink Floyd.

Dylan Griffith

CELESTIAL MAGENTA GOB

The Niagara Pub
Thursday, June 15

Here a band, there a band, everywhere a band, band. Everyone stereotypes bands; it's part of the streamlining process. There just isn't enough TIME to listen to every single band in the world objectively, so ya gotta pre-judge them by their name, grafic, locale... all that superficial shit.

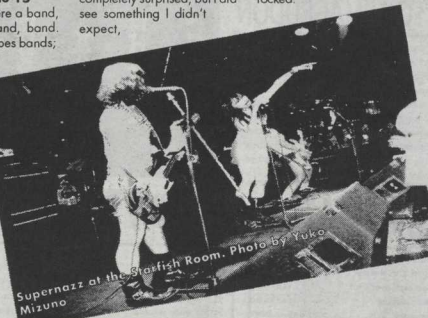
It's shallow, but hey, that's the way it is.

I would never have gone to see a band by the name of Celestial Magenta of my own volition. Perhaps I'm simple and jump to conclusions, but I envision swirling dresses of Indian cotton, the crippling wail of essential oils and "kine bud", and the jingle of tambourines over the thirty wails of lutes of clay. OK, I wasn't overwhelmed, or completely surprised, but I did see something I didn't expect,



Meow at the Tree House Lounge. Photo by Paul Clark

and that was three girls who weren't wearing novelty clothes, knew how to play their instruments, and praise Jesus, kinda rocked.



Supernazz at the Starfish Room. Photo by Yuko Mizuno

Oh yeah, Gob sounded like NoFX.

Janis Warren

THE SHIT COOKIES THE SUBURBANS

Fraser River Cafe
Sunday, June 4
Another all-ages venue has opened in the Lower Mainland, this one in New Westminster, where dozens of teenagers showed up to see and hear two of "Royal City's" most popular bands. Clad in garbage bags because of the rainy weather, The Shit Cookies started off the show with a fast and frantic, albeit short, set. This all-girl ensemble really looked like they were having fun, and their guitarist had mastered some pretty flashy moves.

The next band to play was The Suburbans. I saw The Suburbans play at the Queensborough Community Center in West Vancouver a year ago, and they have improved since then. Less of a novelty act, The Suburbans pounded out song after song of catchy pop tunes, sounding like a cross between The Mummies and Pluto. My favourite song was the last in their set, "Death and Brown Things".

These two bands kept me on the dance floor the entire evening, and to top things off, Miss New Westminster was grooving beside me!

Page Harris

[more under review]

and I can feel the Babes in Toyland fan in me rising from her premature grave.

The showfulness which prevailed on the Babes' previous major label releases has, thankfully, for the most part been abandoned. They're working harder on creating interesting and original song structures rather than loud scary noises to grab their audience's attention with. They still scream a little, but not nearly as much as before.

Strange, but I like this turn of events. Babes in Toyland have returned to the scratchy, shimmering, down-home feel of their first album, augmented by the greater songwriting and playing skills picked up in the subsequent six years. This album is not perfect, but the flaws (namely, overly long songs and nonsensical lyrics) seem, to me, to add to their charm. Namesisters is difficult, sleazy, cryptic, and gorgeous.

Barbara

VARIOUS ARTISTS

The Art of Pop - Sweden 1995
(Swedish Independent Label Association)

Having spent a considerable amount of time in Sweden, I was fortunate that my good friend Ingela introduced me to a number of brilliant Swedish pop bands, including Popcycle, Brainpump, Muffin 5, and Eggstone. It occurred to me that Sweden had lots of great but largely unrecognized and underestimated bands. Abba and Ace of Base are hardly representative of the Swedish music scene.

The Art of Pop-Sweden 1995 is a collection of songs by 13 Swedish indie bands (each doing one song), none of which I'd heard of except for Muffin 5 and This Perfect Day. Perhaps I was expecting greatness, but I was a bit disappointed with this compilation as there wasn't a whole lot that stood out as being exceptional. However, there are great tracks from Muffin 5 ("Waver"), who sound

somewhat like a catcher Dinosaur Jr., and Blissful ("Kick the Porcupine"), who share a resemblance with The Mighty Be Giants. There are also good songs from Wannadies and Confusion. While the bulk of the songs are guitar oriented, there are a small number of bands doing the Depeche Mode thing. Ultimately though, it's difficult to judge each band based on one song. But I'm certainly interested in hearing more from these and other Swedish bands.

Fred Cier

Tindersticks
Tindersticks
(This Way Up)
Santeria
Moonance

The Tindersticks, while a dreary band to see live, are quite adept at creating discs overflowing with vaguely angry pools of sonic gloom, perfect for spending introspective evenings

wallowing in. While guitars are now less prominent and exploration of a more layered approach to atmosphere creation is evident, the new Tindersticks CD, a 16 song affair dripping with brass, strings and organ, continues where their first eponymous disc left off. The sound is reminiscent of Bark Psychosis in spots, but the Nick Cave influence is still quite apparent, even though the unwaveringly mellow mooniness of this music isn't exactly inspiring of murderous passions. Although it's tempting to play this whilst driving aimlessly in the wee hours of the night, the disc can be quite sultry.

More upbeat than the Tindersticks, and, with song titles like "If You Give Me Your Soul" and "Nosleratu", more obviously targeted at the dressed-in-black crowd, is Santeria's eighth song CD, Moonance. A newish Montreal indie band, these boys have obviously spent more than a few hours snowed in with their Mission and Sisters of

Mercy discs. It's nice to see deathrock alive and well in Canada (apparently, Santeria are too cool to use the G-word). Certainly, although they may be derivative, Santeria will put hair back into the hearts of those depressed by the recent execrable releases by Rosetta Stone and Nosleratu. Sure, they do a power ballad, and the guitarist reveals his chaste-meat roots in the odd wanky solo, but Santeria have a lot of potential, and Moonance is quite enjoyable.

Bernie Charlan

DRUGSTORE
Drugstore
(Gal Discs)

Drugstore are like the Cheerios™ you forget about, ie. kinda soggy. There's the occasional crunchy O!elt, but most of it just slides down your throat. Drugstore, a trio whose specialty seems to be wispy songs with jangly guitars, trade nicely into the background of everyday life. If you listen

to the lyrics, you see pictures of pretty monotony. You might call them vacant, but the words are far from stupid. The songs on this, their first album, are a shallow sort of deep. Most of them float along without too much consequence. Soapy labels: Monteiro has a breathy way of delivering her stories of pity and helplessness, her gentle voice adding an unearthly tone to the music.

This band can almost rock. On "Devil", Monteiro's wispy vocals take on a sharper edge, and the guitar gets a little more fierce. Nothing too shocking though.

The word to describe Drugstore is pleasant. You can listen just... drift. They don't really make you think too much; they don't challenge established world views. They just make good music.

Drugstore: easy to digest, but you wish they had a little more flavor.

Julie

may '95 LONG VINYL may '95 SHORT VINYL 35 may '95 INDIE HOME JOBS

1 various artists	skookum chief powered...	nardwuar
2 perfume tree	a lifetime away	sulu
3 various artists	star power	pravda
4 bruce mcclulloch	shame-based man	atlantic
5 various artists	free to fight	candy-ass
6 babes in toyland	nemesis	reprise
7 mecca normal	first lp on cd	k
8 various artists	trance atlantic	volume
9 screaming woe	kill the musicians	lookout
10 mr. t experience	and the women who love them	lookout
11 king crimson	thrak	victrola
12 plato	cool way to feel	aint
13 break uppa	kill wily rick	ryko
14 various artists	mad love soundtrack	zoo/bag
15 various artists	rip cords as fuck	on guard
16 kerosene 64	situation at hand art monk construction	big cat
17 crowdell	dreamette	ass
18 various artists	not for sale vol. 1	virgin
19 various artists	word up	matador
20 helium	the dirt of luck	nefer
21 the	tales from the crib	matador
22 belter space	wamoo	matador
23 various artists	shreds volume 2	shredder
24 anton levy	satán takes a holiday	anarillo
25 terror t & beat assam	strs from the ghetto	solid
26 good riddance	for god and country fat wreck chords	solid
27 mfu	the one voted most likely... epitaph	solid
28 various artists	livin' lounge	continuum
29 multigause	salaam alekum, bastard	solislacon
30 zip code rapists	94124 ep	anarillo
31 rex	rex	southern
32 field day	friction	lethal
33 speedbuggy	it's fun to pretend	chester's funline
34 the apple in stereo	fun trick unlemaker	spinart
35 teengenerate	get action!	crypt

1 nerdy girl	new jersey	rightside
2 venus cures all	the	independent
3 gase	bob	independent
4 godrui	toast	march
5 the sauglars	whiplash	1+2
6 bus/teengenerate	split	lance rock
7 girl afraid	wallflower	pop kid
8 facepuffer	anatomy of noise	hansot
9 heartworts	if everything goes...	pop factory
10 coward fine-o	blue tv	up
11 the local rabbits	you're such a stupid idiot	murder
12 good horsey	the last customer	shriper
13 red dye no. 5	fusbanab	silvergirl
14 merseyippi collectif...	good bye josef...	leaf
15 bunnygrunt	famly notebook	march
16 bite	funbus	derivative
17 gob	dilldore	nefer
18 lotus eaters	could go on	slow river
19 god is my co-pilot	oooko sa poika vai tytto	trash can
20 curse of the horseflesh	old joe clark	roto-flex
21 sunnyhar	you're my battery	shredder
22 land of the loops	multi-family garage sale	up
23 rohin hitchcock	i something you	pop factory
24 the shagiro	cross your mind	squirtgun
25 radiolaster	days of yew back	navigator
26 elision	hold ya breath	skinnie girl
27 lefty lucy	gauche	friction media
28 trailer bride	crossing jordan	candy-ass
29 hazel	blank florida	rainforest
30 charles dillon	little yellow lemon	coveya can leche
31 too much girl/bladder	split	engine
32 sweet diesel	morning breath	cher doll
33 incredible force of junior	stronger	spinart
34 dunebuggy	white chocolate	morninglory
35 the cherries	daddy o	morninglory

1 true love forever	reverber girl
2 trish kelly	untitled
3 deprogrammers	freedumb
4 lashback	big dump
5 aew	nancy song
6 billy sayne	conscience
7 wandering lucy	yearly tab and effect 17
8 dick'n'gus	release me
9 the conchlines	drunk
10 plump	cold feet
11 dahaz	2nd helping
12 g4	ononastopoda/sbpona
13 budget rock showcase	run ar. 03
14 audio greditit	the answer is no
15 south of main	b-29
16 grovefur	i like you
17 queasy	reach for the sky
18 zio	cancer racket
19 more socks	blends with pens
20 the dunderheads	lost boy
21 88 duster	racours
22 rusty nails	wall of inspiration
23 john korsrud hard rubber orchestra	iguana
24 trapazoid	garden of eden
25 the unhappies	peanut guy
26 the boknis	enough for you song
27 orkit in bloom	calling
28 collide	borderline
29 partial patry	expose
30 krevis	luminites
31 kid champion	she says
32 pifco 88	bury
33 the papillomas	blind
34 liquid	mango
35 wheat chiefs	everything

HOME BASS COUNT DOWN TO ARMAGEDDON

1 dj edge	edge 16	edge records
2 mark nrg	in my brain	overdrive
3 sarah mcclachlan	possession	netwerk
4 encephaloid distribuce	anaesthetic influx	dance opera
5 various (vancouver)	endzeit	endzeit
6 higher int. agency	colourform	waveform
7 dj misha & dj tim	access	s trax
8 planet 6	space aulic	visible
9 dj edge	edge 15	edge
10 timeshard	photon	ultimate

C H A A A R R R T T T S S S

HOT! WORLD BEAT TOP 10

bob marley	iron, lion, lion	jw productions
laila	raise ur hand	coral sound
pochi y su cocaband	canciones comocantes	kubaney
leston paul	soca housemix	jw
boying garcinio	rumba calzada	independent
los corraleros de nesajual	el tirapiproto	fuentes
bayette & jabu khanyile	retrenchment	mango
chaka deamus & pilers	world a girls	hang
fensi kuli	no place	mango
e.r.a. outimiko	e.r.a. melody 1	red bullet

FLEX YOUR HEAD

1 congress	euridium 7	warehouse
2 fourwalls falling	food for worms	day after
3 integrity	systems overload	victory
4 refused	everlasting	started
5 melnic	pongase	independent
6 mfu	one voted...	epitaph
7 sparkmarker	gergeceek 7	final notice
8 stillbust	green spock ears	wreckage
9 strife	one truth	victory
10 unglaw	control	overkill

LATIN TOP 10

1 rey rui	estamos solos	sony tropical
2 marc anthony	te conosco bien	sony discos
3 frankie rui	mirandota	roden
4 puerto rican power	emergencia de amor	ap
5 los embajadores...	el santo cachon	na
6 bonny cepeda	las mugeras...	sol
7 india	ella o yo	sony discos
8 los sabrosos del merengue	si me quieres	sony discos
9 orquesta guayacan	pau pau	sony discos
10 pochi y su cocaband	estoy enamorado de ti	kubaney

BLOOD ON THE SADDLE

1 pale riders	pale riders	ca-x-press
2 dale watson	cheatin' heart attack	hightone
3 blue shadows	lucky to me	columbia
4 steve earle	train a comin'	stony plain
5 nanci griffith	flyer	alextra
6 jim lauderdale	pretty close to the truth	alextra
7 emalylou harris	ropes of the west	western
8 michael jones dickson	runnin' with the big dogs	hi-test
9 john price	lost dogs & mixed blessings	oh boy
10 david ball	thinkin' problem	warner

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SUNDAYS

ARE YOU SERIOUS MUSIC 9:00AM-10:00AM All of time is measured by its art. Most broadcasting shows art for inebriated music. This show presents the most recent music from around the world. Live on tape. Hosted by Paul Sheehy and Cam McKinley.

THE ROCKERS SHOW 10:00-13:00PM Rugged men of style and fashion. Mike Cherry and Peter Williams alternate as hosts.

SOUL CHURCH 3:00-5:00 PM Alternating Sundays with Brent Apay. Vancouver's only program devoted entirely to African-Caribbean and African-American Gospel music. Your host, Verna Jay.

HEATHENS SHOW 6:00-9:00AM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great mainstream musicians of all sexual preferences and gender identities.

CEETANALI 8:00-10:00PM Cetanali is a one-hour radio show which features a wide range of music from India. This includes classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1950s to the 1990s, Bengali-style music such as Ghazals and Bhangras, and also Qawwalis, folk songs, etc. Hosted by J. Day, A. Patel and V. Varan.

RADIO FREE AMERICA 10:00PM-12:00AM Join host Dave Emory and colleague Nick Tuck for some extraordinary political research guaranteed to make you think again. Bring your tape deck and two Cobs. Originally broadcast on KJZZ (Los Angeles, California).

IN THE GRIP OF INCONHERENCY 12:00AM-1:00AM Join host Dave Emory and colleague Nick Tuck for some extraordinary political research guaranteed to make you think again. Bring your tape deck and two Cobs. Originally broadcast on KJZZ (Los Angeles, California).

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownies, James and Peter, offer a saucy blend of the familiar and exotic in a blend of oral delight! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Gourd of Ignorance and Don the Wonderer. What will we play today? Roy will put it away.

MECHANICAL OBJECT NOIZE 1:00-3:00PM CITR's industrial noise/ambient show, alternating with SKINTIGHT BUFFONERY - wimpy British pop. Beasle Boie, indie guitar singing, and techno throne in for good measure. Join your salutatory nerve centre with tone sculder@redlink.bc.ca

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead air, verbal violence (only when I speak), a work of music by a twentieth-century composer - can you say minimalist? - and whatever else appeals to me. Eat and drink please. Mail in your requests because I am not a human answering machine. Get a quarter then call someone who cares.

FEMININE JET-JUNK 4:00-5:00PM For women who sometimes don't feel fresh, but always get fresh. Spoken word and music: light to heavy flow. Maximum protection recommended for male listeners. Holy Hentai! It's a feminist show.

THE CITR DINNER REPORT 5:00-5:30PM For more interesting dinner guests join Princess Andrea and her team, Jeff Knight, Neil, Lorna Stryker, and Gray Mall (in 1975). We show you the force of the news, dark side and all with the BBC World Service News 5:05-5:35pm.

BIRMINGHAMERS 5:30-6:00PM Join Chris. Praises for all the weekend sports shoot from the high altitudes and thin air of Point Grey.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running jazz live jazz program. Hosted by the ever-savvy Gavin Webb. Features at 11.

July 3: A great and rare Blue Note date by one of the most compelling alto saxophonists alive - Jackie McLean. With Blue Mitchell on trumpet and Walter Bishop Jr. on piano, enjoy this album CAPUCHIN SWING.

July 10: Paris, 1948, the great Dizzy Gillespie Big Band with master conglom Chano Pozo setting post-war Paris afloat.

July 17: A new remastered recording of Duke Ellington's THE FEAR EAST SUITE.

July 24: PERCUSSION, BITTER SWEET is still one of drummer Max Roach's most daring and groundbreaking dates. Joining Roach is his wife of the time, Abbey Lincoln, multi-talented Eric Dolphy, and the trumpet work of Booker Little.

July 31: THE '30 SOUND, one of master saxophonist Eddie Harris' most significant recordings, which includes the original performance of "The Freedom Jazz Dance".

SCREAMING INCONSISTENCIES 12:00-4:00AM The ultimate contrast. Screwing you over with nostalgia, then bringing you back to what you might call reality. We do poetry, too.

TUESDAYS

THIRD TIME'S THE CHARM 8:30-11:00AM That's right, but Pump, surf-pop, and lots more trash for you can tune in to me, Bryce D., for the third time this class every Tuesday morning. Yours!

MARY TYLE MOORE SHOW 3:00-5:00 PM Women in music and girls in music, two hours of love and rock. To "don't need a penis to be a musical genius". Talk, Julie and Barbara.

THE UNHEARD MUSIC 10:00-12:00AM Weathe the unheard and the unheard of the unheard have heard, courtesy of host and demo director Dale Sawyer. Hosted by

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical beats program with your local hosts Wende, Barbara, and Maito as they shake it and wiggle it to the latest in Latin. Merengue, Cumbia, and other fiery favourites. Listen to me too (it'll give you a real JAZZ SADDLE).

WOLF AT THE DOOR 10:00PM-12:00AM Alternating Tuesdays. Live recordings and the latest in techno bizzaro with host Lupus

Yonderboy
AURAL TENTACLES MIDWINTER - VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. The music, news and 200 WOOO heard by Pierre may not be suitable for the entire family.

WEDNESDAYS

MUSIC AS A WHOLE 8:00-9:00AM Bob? Maybe, kinda sorta, but not necessarily? Yacht Club 11:30-11:55 Drop anchor with our new all format. It's superallergical! exasperated with DJ Matt.

LOVE SUCKS 1:00-3:00PM Tune in for the musical characters that Love Sucks. If you can't make sense of it, at least you can dance to it! **MOTORDADDY 7:30-9:00PM** "I don't know why I do what I do, I do what I do out of love. I know I don't do it for the money."

SOMEWHAT WITTY 7:30-9:00PM It's time for that summer love!

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00 AM DJ's Jindava and Sineva immerse you in radiolistic Bhangra! "Chakki de phayal". Listen to all our lovely Punjabi tunes - remakes and originals. Brrraah!

THURSDAYS

RADIO FREE WOMAN 10:00-11:00AM We're in your homes and in your heads. Anna and Deb manipulate free will into the future. To entertain, to preach, to vent, to seduce, and to be you. "It's only 10AM, they are talking about sex again?"

CANADIAN LUNCH 11:30-12:00PM Toga... Body, backbones, knees, glutes and biceps. **STEVE & MIKE 10:00-2:00PM** Crushing the boys' club in the pat. Hard and fast, heavy and slow. Listen to it, baby! **TROPICAL DAIQUINI 2:00-3:00PM** Zouk, Soukous, Samba, Salsa, Teq, Tem Son, Zenk. Enjoy this Tropical Daiquini with El Doctor del Ritmo. **FLEX YOUR HEAD 3:00-5:00PM**

HARD - ERIC - CORE - THE CUTTING ROOM FLOOR 5:30-6:00PM Join our own "best boy" Kevin O'Leary for news, reviews, interviews, all the shows in the film business that Mary Hart and Entertainment Tonight find unfit to broadcast.

OUT FOR KICKS 6:00-7:30PM No Bikernstock, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

OLD SCHOOL ROCK & ROLL 7:30-9:00PM Roots of Rock 'n' Roll - if you don't get into Rock 'n' Roll Heaven don't blame me!

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 9. Live bands from 10.

RADIO TRANSUBSTANTIATION YEAT! - Alternating with TFL 11:00-1AM Straight from the mean streets, Chris Meyer, Dylan Rymer, and mumpster Kaplan Nero distill and massage your earbuds with non-stop horror, legend and legends!

TALES FROM THE INFINITE LIVINGROOM - Alternating with RTY 11:00-1AM Chris Parish explores the Metamorphosis and psycho-social aspects of the Infinite Livingroom, that 3D-dimensional space between perplexed consciousness and profound absurdity.

FRIDAYS

VENUS FILTHRAY'S LOVE DEN 9:30-10:00AM Grog here. Join me in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here and bring some sex. XXX.

TELESIS 10:00-11:00AM Tune in for local, aggressive rock as well as discussions, interviews & information relating to people who live with physical & mental challenges.

SKA'S SCENE-IN DRIVE! 11:00AM-12:00PM Relax, don't do it. When you wanna skate!

LITTLE TWIN STARS 2:00-3:30 PM Strap on your vinyl Go Go boots for an intergalactic ride to the stars. Hello Kitty! **HARDWARE THE HUMAN SERVICETTE PRESENTS... 3:30-4:00PM** Have a good boob!

THE CITR DINNER REPORT 5:00-5:30PM "Do you want to eat you? A Sabar Tooth Tiger! Tell an hour of unadulterated news coverage plus our weekly wrap up. From Brighton, England correspondent Anna Wilson brings us this report."

NATION 2 NATION 6:00-9:00PM Underground sound system-style masterclass radio.

FOR THE RECORD 9:00-9:55PM Excerpts from Dave Emory's *Radio Free America* Series.

HOMELESS 10:00-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc.

LIMP SINK 12:00AM-2:00AM Hosted by the G42 players, DJ Norm brings you the funk. Doctor K talks about more funk. Brought to you by cosmic music surfing the information super highway! limpsink@broken.ca

SATURDAYS

THE SATURDAY EDGE 9:00AM-12:00PM Now in its 10th year on the air, The Edge on Folk features music you won't hear anywhere else, studio guests, new releases, British comedy sketches, lush musical content, school giveaways, etc. plus **World Cup Report** at 11:30 AM. 8-9 AM. **Alaska/World** 9:30-11:00 AM. **Callie** 9:30-11:00 AM. **Callie** 9:30-11:00 AM. **Callie** 9:30-11:00 AM.

POWERHOCK 12:00-2:00PM Vancouver's only true metal show, local demos, tapes, imports and other rarities. Gerald Rutherford and Metal Rodeo do the damage.

THE SHOW 6:00-9:00PM Strictly Hip Hop - Strictly Underground - Strictly Vibe With your hosts Mr. Checks, Flip Out & J-Berg on the 1 & 2.

THE BIG STOMP 10:00PM-11:00AM Killing only radio with one easy step. **Alternating Saturdays.**

GROOVE JUMPING 10:00PM-11:00AM spacejazz@broken.ca **Alternating Saturdays.**

SOMETHING 10:00-12:00AM "You can tell by the way I say my words. I'm a woman's man no time to talk."

Citr Dial N E W S !

Tune in early Fridays for the most diverse programming we've got in one day! After much shuffling, we seem to have settled with: **TELESIS** (a musical and informative programme dealing with people who are physically and mentally challenged), followed by **SKA**, then a spoken word environmental show, **REBEL JAZZ**, and rounding out the afternoon with some great indie rock and of course, **Nardwuar's** famous interview show.

WHOM & HOW

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TEL LINE 604/822-2487
MUSIC DEPT. 604/822-8733
NEWS LINE 604/822-5334
PAX LINE 604/822-9364

	SUN	MON	TUE	WED	THU	FRI	SAT
8							
9	are you serious?	Breakfast with the Browns	third time's the charm	Music at a hole	chandra's show!	Venus Flytrap's Love Den	the
10	series			DIGITAL BROWN	Radio Free Women	Telesis	SATURDAY
11	music?			CHRONOMETER	WOMEN	SKA	EDGE
12	NEWS	the STUPID RADIO SHOW	helen's hut	THE YACHT CLUB	CANADIAN LUNCH	EARTHWATCH	NEWS
1	ROCKERS SHOW	MEANWHILE OBJECT NOIZE	BLOOD ON THE SADDLE	love	SAM	Rebel Jazs	POWER
2				sucks	tropical deliquiri	Little Twin Stars	2
3	BREAST AGO!	Meat-Eating Vegan	Mary Tyle Moore Show	MOTOR DADDY	FLEX YOUR HEAD	NARDWUAR NOIZ	AFRICAN SHOW
4	Soul Charch	Feminine Hy-Jinx					
5	BLACKTAN	THE CITR DINNER REPORT					
6	Heather's Show	Flamingo Catepillar	Awara House	ESOTERIK	Out For Kids	NATION 2	THE SHOW (hiphop)
7		know your ch. 3:30 hip hop habit	UNHEARD MUSIC	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION	synoptic sandwich
8	Lulu's Back in Town		RITMO LATINO	AFRICAN VARIETY	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	GROOVE JUMPING
9	Cetanali	ONE STEP (TOWN) RADIO FREE AMERICA	wolf at the door/ whiteciderco highball	str8 outta jallundar	RADIO T.Y./ TALES FROM THE INFINITE LIVINGROOM		
10							
11							
12							
1	IN THE GRIP OF INCONHERENCY	SCREAMING INCON-SISTENCIES	AURAL TENTACLES	THEORY	new world	Limp Sink	SOMETHING
2							
3							
4							

9364 BT JUL12000



MCA CONCERTS PRESENTS THE SUMMER OF '95 I.A.M.

LOLLAPALOOZA '95

Bring a donation for the Food Bank to the gates at 11AM!

SONIC YOUTH
HOLE
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MIGHTY MIGHTY BOSSTONES

APPEARING ON THE SECOND STAGE
COOLIO • DOO RAG • PORQUIN DENIM • POTTER CHILDREN • YO LA TENGO

PLAY IN THE MINDFIELD. EXPERIENCE THE RING

WEDNESDAY JULY 5
THUNDERBIRD STADIUM
GATES 11 AM • SHOWTIME 1 PM

ALL AGES SHOW

CORROSION OF CONFORMITY
MONSTER MAGNET

with special guests
SEASON TO RISK

Thurs. July 6
New York Theatre

Tickets also at
Track Records

REAL ROCK

TUESDAY JULY 11
TOWN PUMP

CITR 101.9 FM

INCH and SMILE

Tickets \$10 at
Track & Zulu only!

FEEL THE FLOW '95

ON SALE SAT. JULY 8

naughty BY NATURE

with special guests
Rottin Razkels

Thurs. Aug. 3
Vogue Theatre

Alanis Morissette

WEDNESDAY JULY 19
STARFISH ROOM
SHOWTIME 8:00 P.M. SHARP!
TICKETS ALSO AT TRACK!

ONE NIGHT STAND!

DOORS 7PM
SHOW 8PM

CHARLIE SEXTON

SEXTET

WEDNESDAY JULY 19
RICHARD'S ON RICHARDS

ANOTHER
FREE SHOW
COURTESY OF MCA CONCERTS

POLYGRAM
RECORDING ARTISTS

GENE

WITH SPECIAL GUESTS
THURSDAY JULY 20
THE TOWN PUMP

FREE ADMISSION WITH A CAN OF FOOD
FOR THE FOOD BANK

HOOTIE & THE BLOWFISH

with special guests
Coryell Monte

TUESDAY, JULY 18
DOORS 6:30 • SHOWTIME 7:30PM
PLAZA OF NATIONS

GENERAL ADMISSION TICKETS ON SALE NOW

PRODUCED BY MCA CONCERTS CINCINNATI PERFORMING ARTISTS '95

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STORE HOURS
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Sat 9:30-6:30
Sun 12:00-6:00



SCHOOL'S OUT!

Swans Related Projects

M. Gira

● *Drainland* *Jarboe*

● *Sacrificial Cake*

With lineage tracing back to the early '80s and NYC's fertile post-no-wave ground, the Swans belong to an elite set of peers including Sonic Youth, Lydia Lunch, and the Beastie Boys. However, unlike such rising stars, the Swans' varied career characterized by dark and sorrowful songwriting is often underplayed. Solo projects *Sacrificial Cake* and *Drainland* are set to break this tradition, still presenting strong lush and solemn songs. See 'em at the Starfish Room in July.

CDs \$14⁹⁸ each

Wake Olool!

● *What About It*

Feelies fans no more need wear out copies of *Crazy Rhythms* or *Only Life*. Sometimes great bands split up into great bands. This, we give you *Wake Olool* — and already on their second full-length *What About It*. So finally we can say it's one part VU, 1/2 Richman and one part The Feelies.

CD \$16⁹⁸

Superchunk

● *Incidental Music* 1991-95

Person #1: "Hey, you got your pop in my punk!"
Person #2: "No, you got your punk in my pop!"
Neutral 3rd Party: "Quit fighting, you two, and just go pick up the latest CD from the Kings (and Queen) of Punk-Pop — *Superchunk!* — at Zulu Records. It compiles all of their singles that were put out from '91 to '95 and your life will be incomplete without it."

CD \$14⁹⁸ Cass \$12⁹⁸
Double Vinyl LP \$14⁹⁸

Seam

● *Are You Driving Me Crazy*

Do you like to watch blue ocean waves turn on sunny days, uncover the sadness contained in such simple action and then, becoming increasingly lonesome with each seemingly thoughtless rise and fall of the water, turn and stare listlessly nowhere. *Seam* do. Come hear why we're all so pleasantly melancholic, but please don't even begin to bring up relationships!

CD \$14⁹⁸ Vinyl \$12⁹⁸

Portastatic

● *Slow Note From A Sinking Ship*

Assault. *Portastatic*, much more than a side project of Superchunk's Mac McCaughan, is the beautiful little ditty constructed on this second full-length record can simultaneously evoke happiness and sadness — a feeling of hopeful frustration. Ranging from four-track to studio recordings, and using a large array of electronic instrumentation, the quality of these songs is evident from the very first listen. Great music to sink to!

CD \$16⁹⁸ Vinyl \$12⁹⁸

June of 44

● *Engine Takes To The Water*

Under the new league of pop renaissance's eager expansion of the simple map provided by rock's recent past, *June of 44* echos out the contours of an "After Bitch Magnet, Post-Slitt" progressive style with equal interest and enthusiasm. So welcome this new school and revisit with them the still fresh waters of their chosen explorers' first sojourn. Featuring ex-members of Rodan, Hoover, Codeine and Riez.

CD \$16⁹⁸ Vinyl \$12⁹⁸

Labradford

● *A Stable Reference*

Take solace in the grey laconic mannerings and subtle arrangements of *Labradford*'s stable reference. Inside, the tones and displacements of the modern world are set on a perpetual delay, forever hovering at the equinox between total withdrawal and exegesis. Reflection of the only remaining future plan for the contemporary (urban) cast in ambient sound.

CD \$16⁹⁸ Vinyl \$12⁹⁸

Man or Astroman?

● *Live Transmissions From Uranus*

Why keep the airband in the garage? Your favourite band, *Man or Astroman?*, invite you and a friend to join them. To rock and roll with the band at destination Venus...no, Uranus! All their choice killer surf cuts played at 11 as per usual!

CD \$14⁹⁸ Vinyl \$10⁹⁸

The Real McKenzies

● *Scotland*

Hey, Laddies and Lassies, now's the time to acknowledge your true Scottish heritage! We're all Scots down deep inside, so our brethren, *The Real McKenzies*, have unleashed ten songs of "Scottish traditional punk" that'll make you reach for your Glenfiddich in a slash!

CD \$11⁹⁸ Available July 14th.

Pennywise
● *About Time*
CD \$16⁹⁸
Vinyl \$10⁹⁸
Cass \$10⁹⁸

WAIT A MINUTE... SCHOOL'S IN!

LOCAL MUSIC, COURSE 101: OLD SCHOOL
3 NEW VANCOUVER PUNK/POP ANTHOLOGIES ON ZULU RECORDS

Young Canadians

● *No Escape*

The Young Canadians (a/k/a the K-Tels) were Art Bergmann's first major group. Beginning in 1979, the Young Canadians instantly became notorious in Vancouver as a truly great live experience, second to none for raw energy and "gitty attitude." Featuring such confrontational songs as "Fuck Your Society" and "I Hate Music!" plus previously unheard gems like "Poison Of The Thought" and "Last Tango," this CD demonstrates both the group's musical power and their songwriting brilliance. Includes ALL previously released material, including the legendary *Havilland* and *This Is Your Life* EPs, as well as nine previously unreleased songs. *No Escape* includes detailed liner notes and never before published photos. Yowza!



Pointed Sticks

● *Part Of The Noise*

A 26-song retrospective of the most popular group in Vancouver's early punk/pop scene, between 1978 and 1981, the *Pointed Sticks* released three singles and an album on the Vancouver-based Quixessence label, as well as an EP for the UK-based Stiff Records. This CD traces the band's progress from "three chord wonders" to (in the short space of two years) material that represents some of the best songwriting skill and sophistication to emerge from the entire Canadian scene. Includes many previously unreleased studio recordings, demos, and live performances, with detailed liner notes and rare photos.



Modernettes

● *Get It Straight*

The Modernettes, together with the *Pointed Sticks* and Young Canadians, formed the core of the "pop" side of Vancouver's early punk scene. To hear the Modernettes' complete studio works collected for the first time (coupled with both rare demo tapes and live recordings) is a treat for lovers of well-crafted buzzsaw pop. This CD includes early demo performances, scoring live recordings, plus their complete studio recordings with some tracks remixed especially for this CD. With detailed liner notes and never before published photos.



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RECENT

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Snowman's Land

Perfume Tree
A Lifetime Away

Perfume Tree
Fathom The Sky EP

DON'T SKIP OUT ON THESE! All these and other Zulu releases are available at record stores throughout the Lower Mainland!

SUMMER SIZZLERS ON ZULU